November 6th, 2025. We're going to continue read live reading the Murderbot Diaries with commentary.

For the record, it's 1:32 p.m. and I'm sleepy. I hate daylight savings. It should have been abolished generations ago. It's fucking ridiculous.

Anyways, we're on chapter seven, which is supposedly page 123 because these goddamn fucking liars are goddamn scammers. This is supposedly page 121 over here, where the chapter ends. And then they inserted an entire blank page for no reason, that they are counting as page 122, because they're just that desperate to fucking, to to do this shit and pretend that this book is, this story is so much longer than it is.

So they literally insert an entire whole entire blank page that they count as part of the page count so that they can claim that this book has, so that they can claim this story is 152 pages long.

But along with the blank pages along with the disgustingly massive margins at the bottom of every page, they're also including the copyright page at the start as part of the story. So that the first page of the story is — what they are calling page nine, just as a refresher course for everybody, because I know there are some people watching these completely out of order. I don't know if it's on purpose or just because finding the playlist is difficult, which is understandable because YouTube's terrible.

Yeah, they're, they're, they're doing everything possible, including again, here's another blank page here at the back of the book.

And then we're saying that this little blurb about the author that they stretched out to make it cover two pages when this could have just been one. There's no, like, look at this disgustingly huge margin up here. Look how much space they're putting between that shitty little picture and all of the text.

There's no reason they could not have fit that onto this page here. You'll have to get that. No, it shouldn't

be able to record all the way over there. There's no reason that this could not have been one page.

And the only reason it isn't is because it's a fucking scam.

So, I have anything to drink blah blah blah. Let me pause.

Anyways, um this, like, just this page alone is just emblematic of the scam that this is, because they're counting the blurb about the author, that they shoved onto two pages desperately, and preceded by a blank page. They're counting that as page numbers that they're telling people is how long the story is.

And then, and then they have how many blank pages at the back? I, we I we did this at the start. We're doing it again.

One, two, three, four blank pages at the back of the book, plus all the blank pages thrown into the middle of the book, plus all the blank pages at the start of the book, and all of the margins.

And look, another one. This book is a fucking scam.

Also, again, before I actually start reading, I'm so goddamn sick of this fandom lying to everybody, because everybody in this fandom loves to wax poetic about how “poor tragic Murderbot. It's so traumatized and soooo scared of other slaves. We should feel bad for it cuz it's just fallen for the propaganda and it's so traumatized that it that it's scared of other slaves!!!”

And that's all they say that's going on. They just say that Murderbot is “distrustful of other slaves and is scared of them because it fell for the propaganda.”

(frowning at the book) There's a section in this book, you can see it, where it looks like there's something stuck in there, but I don't think there is. Unless that's where the bookmark was. No, that's past it.

Um, and then people will wax poetic about “poor Murderbot. It's falling for the propaganda that makes it scared of other slaves :(”

And then that's all they, that's all they'll acknowledge.

They don't acknowledge the part where Murderbot is murdering and torturing other slaves maliciously out of spite and going out of his way to do so.

They don't acknowledge that because, you know, acknowledging the fact that the beloved protagonist, that the author Martha Wells wants us to think is a good person, and is doing the right thing, acknowledging that Martha Wells wants us to be okay with this character murdering other slaves as a fucking serial killer—

—And if you were hoping that ends in this book, no, it's literally continuing up to the newest goddamn book in the series and we have like 12 or 13 books in this series now, and it's still continuing because it's not, it— Murderbot isn't murdering other slaves to show that Murderbot is a bad person.

It's because that's what Martha Wells thinks is cool and she's training the fandom to agree with her that it's cool and awesome and totally fine to murder and

torture slaves when you have every power possible to rescue them instead of doing that. But no, we're not going to do that. No.

So, yeah. If if you're in this fandom and you try to say, "Oh, well," just wax poetic about how “Murderbot just doesn't trust other slaves”, but you refuse to just admit to anybody, including yourself, that it's not simply distrustful, it's actively murdering them, you're failing media analysis 101.

You are literally refusing to acknowledge one of the most basic facts of the series because you don't want — because you don't like what it says about the series. So, you're lying to yourself, you are lying to everybody reading your posts.

You are literally contributing to the godamn slavery apologism by glossing over the fact that the author wants us to be okay with this “beloved cinnamon roll protagonist who only pretends to be mean but has a heart of gold”, glossing over the fact that it's a goddamn serial killer that we're supposed to be fine with and cheer on.

Anyways, yeah. Um, next person who tries to wax poetic about, "Oh, poor little murderbot. It's just so traumatized. It's that's what makes it scared of the other slaves” with, while refusing to acknowledge the fact that it's murdering other slaves has been from the start, going out of its way, so far out of its way to murder other slaves—

I'm just going to start fucking telling people “you are literally goddamn lying about this series. Murderbot is a fucking serial killer. It is fucking murdering people. It is murdering slaves. It's going out of its way to do so. And the author wants us to be okay with this. And you are okay with it. Or at least on some level, you know it's bad, which is why you're refusing to admit it and acknowledge that this is a basic goddamn fact. If you can't acknowledge this fact about the goddamn series that has been going on in every single fucking story, then you have no business pretending to wax poetic and do analysis. You're not analyzing shit. You are just lying and regurgitating the slavery apologism by refusing to even admit how

blatant it is so that you can pretend it doesn't exist at all.”

Anyways, we're on chapter 7 which is preceded by that completely blank page because this is a fucking scam, because Tor publishing are fucking scammers, and the poor person who bought this full price? Sorry for you wasting your money, but at least I got it from Goodwill.

Anyways, we're on chapter seven now. This is the second to last chapter in the whole goddamn series.

And uh these ~beloved slave owner characters who are so nice. They're pure cinnamon rolls~ they've not done a single kind thing for Murderbot this whole entire time.

In fact, they are continuing to harass it and torment it and manipulate it.

Again, I mentioned this in the last video, but they like, three separate times now, they've had and every single one of them is giving permission for this to

happen, especially Mensah, she's a fucking horrible person

Gurathin is doing “loyalty tests” on Murderbot, even though he mind-raped Murderbot so, he knows every single one of Murderbot's motivations. He knows that Murderbot is not being controlled by any ~outside compulsions~ or whatever.

He knows that Murderbot is unnaturally devoted to protecting them and has nothing nothing towards them except good intentions and the desire to protect them, including killing itself to protect them.

And yet, after mind-raping Murderbot, so he knows this, he then still continues to insist upon forcing Murderbot into the “loyalty test” to prove that Murderbot isn't going to actually secretly kill them.

And then everybody else just stands around and lets this happen, because they're all literal slave owners who are still treating this slave that they've enslaved like a goddamn slave.

They know for a fact that Murderbot wants to help them and protect them, because it's been brainwashed into thinking it has no value outside of doing that, and yet, they're still tormenting it literally just for fun.

Because Gurathin knows for a fact that Murderbot is loyal and wants to protect them.

And yet three times now, and it'll probably continue, he, he's insisting on pretending he doesn't actually know that, just so he can ask Murderbot invasive questions and stare at it in a way he knows is triggering and so much more.

And then every — all of the other slave owners are just 100% fine with this.

Like when Gurathin says, "I'm coming along with you." Mensah did not need to say to Murderbot, to pretend that the slave actually has a choice in the matter when it doesn't—

Because Gurathin didn't ask, "Can I come with you?" He marched up and said, as one of Murderbot's active slave owners that Murderbot has to follow the orders of beyond the governor module, deep in its “core programming”, in Martha Wells's own words, he said, "I am coming with you."

That wasn't a question. That was a fucking order. Murderbot doesn't actually get to say, "No, actually, you can't come with me, no, fuck you.”

And Mensah, who rented out this fucking slave in the first place, and knows how all of this shit works, knows that it doesn't *actually* get to say that.

But then she pretends that it does.

So then Gurathin just comes along for literally no other purpose but to continue tormenting Murderbot with “loyalty tests” even though he knows for a fact that it is loyal to them because it has no other option and is brainwashed.

And then this is all presented as totally good and reasonable, and we are “supposed to think that Gurathin is an asshole”, um, but like, not really, because none of the other characters that we're supposed to think are better people than him by a slight level?

None of them are actually upset with him.

None of them stop him from doing this.

None of them like, punish him in any fucking way.

Like, just, you know, giving him the cold shoulder until he fucking apologizes.

Nothing.

Nothing.

Nothing at all.

Even though we're supposed to believe that they're “good people who care about slaves”.

So, um, for some goddamn reason, five of the four (nine) fucking characters are all going on this completely useless mission that only needed one or two people at max.

And it's just because there's too many characters, and again, for anybody who didn't notice, the reason there's eight fucking human “human”, “real humans” protagonists to memorize in this book is literally just so that Martha Wells could tokenize as many ethnic sounding names as possible, without actually making them characters who matter.

You'll notice that they all have different ethnic sounding names, and yet, there's no description, which gives everybody — all of the other white supremacists in the audience, it gives them permission to whitewash them and pretend that “Gurathin” is *definitely* the name of an Aryan ideal white man, blond-haired, blue-eyed, all the sh— all like the whole fucking shebang of literally the Aryan ideal.

And Martha Wells is fine with this, because she's literally cheering and screaming from the rooftops in praise for Apple TV whitewashing her Black non-binary protagonist.

The reason we have to memorize the names Gurathin, Pin-Lee, Ratthi, Arada, Mensah, Overse, Volescu, and Bharadwaj, is so that she can pretend that this book is diverse and inclusive.

Except 90% of those don't matter. They're not actual characters. Bharadwaj doesn't fucking exist as a goddamn character. She doesn't get to be a fucking character. She just gets injured and then is shoved off screen, doesn't fucking do anything.

And then abruptly in like book five or six, it's mentioned that she's somehow acting as Murderbot's therapist, even though she's not a therapist.

And it's just, it's, it's, it's fucking ridiculous.

The only reason there are this many characters is so that Martha Wells can tokenize people of color.

Because there's a difference between tokenizing people of color and actually having an actually inclusive and genuinely diverse and not just white— make white people cast of characters

What this is doing is tokenization because— what — Tell me something about Volescu. He never— He never returns in the series ever again. We have no description of what he looks like.

(from offscreen) He doesn't matter.

Yeah, exactly. He doesn't matter. He's not a real fucking character. He's just another name so that people can go, "Oh, but that name doesn't sound like a white person's name. That means this author is good."

But then she never actually puts in any of the effort to make them more than literally just names, not even with descriptions.

And then like, they're still being put into caricature— Like, Ratthi is just comic relief. He doesn't do

anything besides be the goofy comic relief. So he's literally just the comic relief ambiguously brown guy, because we don't have a description of Ratthi at all either. It's just implied by his name that he's a brown man. But then that's not actually described in the book.

So that, again, just exactly like with Murderbot, the literal fucking Black non-binary protagonist, Martha Wells has the plausible deniability where people will say, "Oh, she said the character's Black. She said the character is Non-binary." Except she didn't even say that shit, “Um, so that means it's progressive. That means she's a good author, right? She cares about people that are not white supremacists?”

Until she starts cheering on Apple TV for casting the whitest white man to play the Black non-binary character. It's tokenization. This isn't representation. This is tokenization.

And if you can't fucking tell the difference, I don't know what to fucking tell you. Besides, you need to read books by people who actually give a single shit

about minorities instead of literally just tokenizing us to fill their wallet.

Go read books by actual people of color and actual allies to people of color who genuinely give a shit about them.

Stop reading shit by Martha Wells and people like her who literally just tokenize people of color to pretend on a very bare minimum surface level to be anti-racist and “not a racist” only to literally sell out and cheer on whitewashing from the rooftops at the very first fucking white man to throw money at them.

Martha Wells doesn't give a fuck about people of color. She doesn't give a fuck about non-binary people. She doesn't give a fuck about trans people. She doesn't give a fuck about aroace people at all.

Again, because uh, some — a few more people are coming to this realization, unfortunately, a bit too late. Um that Murderbot is not actually meant to represent aroace people who are sex and romance repulsed, that's just being thrown in there to tokenize

us, again, just to give the illusion of giving a fuck about other people.

But then we — as the series goes on, every other goddamn character in the series who we're supposed to like and agree with and are presented as completely correct, just keep insisting that the relationship between the two characters must be romantic and sexual and at at the very least must be romantic.

And then they never receive any pushback for this, because Martha Wells is actively courting and encouraging all of the other allos in the audience to erase the aroace representation, such as it is.

Because you can have other characters be bigots towards aroace people. But if that's, if the intention is that “this character is being a fucking bigot” instead of “yes, this character is correct. The other character is just in denial about their feelings,” then you would give them pushback. There would be narrative pushback.

But we don't get that.

Martha Wells is literally giving all of the other allos in her fucking audience permission to erase all of the aroace characters’ aroaceness to just insist that they must be allo and just in denial about it, because she's a shit writer and a shit person.

Anyways, uh chapter 7, I say 20 minutes into the video.

> So, at the appointed time the next day, Mensah and I were flying toward the rendezvous point.

Oh, yeah. Again, just rehash. The villains would have won except that Martha Wells couldn't see any way for the protagonist to do anything of their own skill, of their own volition, not even just basic good luck where they happen to be in the right place at the right time.

The villains literally sabotage themselves to death for no reason.

It's just shit writing.

It's not even a characterization flaw of the villains.

As I said yesterday, you could have it be, you could have their actions that make no fucking sense, make sense with characterization, but we don't get characterization for these villains.

They're just generic Evil For The Sake Of Being Evil evil guys.

No depth, no characterization, nothing that makes any goddamn sense, because this is not a deep story. This is not a meaningful story.

It's just shitty, light-hearted, shallow garbage that exists purely to say, “wouldn't it be so cool if slaves killed themselves to protect their masters? I bet if I were a slave owner, my slaves would love me so much that they would kill themselves to protect me.”

That's that's the premise of this fucking entire goddamn story. As I've said multiple times over this.

Anyways, let's let's fucking go.

> So, at the appointed time the next day, Mensah and I were flying toward the rendezvous point.

The rendezvous point that they would never have found if the villains didn't literally tell them for no reason except that Martha Wells is a shitty fucking writer and can't actually manage to make her characters genuinely competent, so that the only way they can fucking survive and quote unquote “win” is by making the villains even more incompetent than these people are, and then not even editing it later to actually decent story line.

Like it's just fucking ridiculous.

> Gurathin and Pin-Lee had taken one of my drones and rebuilt it with a limited scanning attachment.

And then in parenthesis:

(limited because the drone was so was too small for most of the components a longer and wider range scanner would need.)

End parenthesis.

Last night I had sent it into the upper atmosphere to give us a view of the site.

Why is this— whatever! And again, you'll notice that the tech—

(from offscreen) microscopic.

Yeah, they are. Because later we get told, at some point, that a drone is really big because it's like almost a centimeter. This is ridiculous.

Go into the upper— Yeah, this fucking drone—

You notice again how the technology can do anything that the plot requires?? So all of a sudden these little tiny drones can go into the upper atmosphere.

(from offscreen) Do you have your ruler there?

um somewhere

(from offscreen) pick up your copy of Yeah, pick up pick up a ruler or something or your copy of all systems, right? Which is less than a centimeter.

Yeah. Oh, yeah. Yeah. This is— so, at some point later in the series, we get told that, “oh, that piece of that that piece of technology is really big. It's almost a centimeter!”

This book is about slightly less than a centimeter thick.

So later in the series, we claim that technology that is this big is “really big and bulky” and then it's just, it's it's just there to be ridiculous and make it seem high-tech and it's just it's absurd.

Kind of like saying abruptly that tree frogs are actually people who can talk and speak the same language that you do. And you've known they were

people the whole time. You just decided to keep continuously referring to them as animals, which now retroactively implies that your fucking protagonists have been killing, murdering, and eating people this whole goddamn time, if tree frogs are suddenly abruptly like five or six books into the series going to be revealed to have been people the whole fucking time!

That doesn't make any goddamn—that little tangent doesn't make any fucking sense to anybody who's only read this shit. You haven't read The Books of the Raksura.

Anyways, um so the t the technology in here— just, it's just magic. It's a bad magic system. It can do whatever the plot requires as soon as the plot requires.

There was no setup that these drones could go into the upper atmosphere ever before.

Now, and again, notice it's saying *upper atmosphere*, not just into the sky. We knew they

could fly, but going into the upper atmosphere, that's a completely different kind of fucking thing. That's a completely separate ability from the generic ability to fly around like a little toy ro— like super advanced remote control helicopter, or you know, drones cuz we have those now.

This is, this is just ridiculous.

And it's like and again we're just giving all of the protagonists—

(to a cat) What are you— Why are you poking me? Why are you poking me?

There was no hint that these drones were able to go into the upper atmosphere until they suddenly have that goddamn ability.

And there's no point! And what, what's the payoff for this contradictory statement that was never set up and is just making — just doing all the bullshit? There's no payoff besides uh

> last night I had sent it into the upper atmosphere to give us a view of the site. The location was near their survey base which was about only 2 kilos away.

And again, we're, we're again using the word “kilo” to mean distance. When that, when saying it, kilo usually refers to weight.

And again, as my twin pointed out, you could just say klick, because that means a kilometer and it's military speak, a thing that Murderbot would presumably be told to speak in.

But no, instead of anything logical, we're just going to refer to distance as “a kilo” just to cause confusion for no goddamn reason.

Imagine if I just started saying, "Oh, their their base was probably only two pounds away." The money, the fucking measurement of weight, their their “their thing was 2 ounces away”

Why are we saying kilos?

Like, and again, I know there's going to be people watching these videos who have never written a goddamn thing in their lives besides a shitty essay for English class that they didn't even pay attention to, and they're going to say, "Oh, well, you're just nitpicking!”

I'm a fucking writer. Every goddamn writer worth their salt knows that every — I don't, I shouldn't even have to explain this, but I do have to, because there's so much anti-intellectualism running rampant in every fandom and especially in this one.

Every word you choose is chosen on purpose. Writers will sometimes sit there for 15 minutes literally just deciding whether to change one word into something else.

And just using the word kilos, uh, “the location was near their survey base, which was only about 2 kilos away.” That's an absurd fucking sentence. Because by using the word kilo to mean kilometer, even though it is almost always used, shortened that way to mean weight as in a kilogram, you are causing confusion for

no fucking reason. A thing that you should want to avoid.

There is never a good reason to try to confuse your audience like this. It's just bad writing. And it's — and it's a form of writing that Martha Wells loves, where she seems to be under the impression, along with Steven Moffat and probably many other bad fucking writers, that “if your audience is confused that means you're a clever writer”.

And it's no. No! There's a difference between “the audience is confused because there's an actual mystery and there's many hints and they're trying to figure it out” and “the audience is confused because you're bad at writing and what you're writing doesn't make fucking sense.”

It does not fucking make sense to casually be throwing around the word kilo to mean distance without setting that up beforehand as part of this goddamn contemporary language.

I read, what the fuck was that called? I read a bunch of books all related to BLIT — B L I T T by David something or other or maybe something or other David. Sorry, dude. I forgot your name.

But you can read those for free online. Let me try to remember the name of this fucking book....

It's not called Black Ice. That's a thing in the book. It's like... one word. Stepping razor.... what's the...oh my gosh I don't remember what the name of this book is, but that book, it's a futuristic sci-fi cyberpunk dystopia. It's, it was written 90s? 80s was written back then.

It uses a lot of futuristic slang and one of the things they do is they *do* use kilo to refer to distance, but the thing that makes that different from this, is that all of that slang— There's a bunch of slang. All of that was set up as part of that fucking world building. It's part of the characterization of our protagonists. It's part of the world they live in. It's set up.

We go, we know just from going into that series and just from the very start immersing ourselves in it that they use words differently than we do. Black Ice. It, they literally have a fucking cybernetic— what's— cyberspace. It's a thing about cyberspace.

It's a cyberpunk dystopia where cyberspace is a whole fucking thing.

Black ice refers to a form of computer virus that you can come across in cyberspace that will fucking fry your brain. A thing that's extremely unusual because there's safeguards against that. But this it's called black ice. you can't fucking see through it and it will literally fucking kill you, and that's not normal.

There'—s there and that's just one example of the things, there's so much slang includ— and the, the usage of “kilo” to refer to distance in *that* is very purposeful as slang, because they are living in a completely different world than we are. They use words differently. So much is going on in there with the language.

That is not what is happening here.

This is written like it's just somebody on fucking Tumblr or Reddit in this day and age just chatting casually.

There is no intentionality about the way things are said and spoken in here outside — ignoring the racist propaganda, we're just talking about characterization right now.

This is not this is not written intentionally to convey things with the language. It's just casual as fuck modernd ay English. Extremely casual modern day English. Extremely familiar, informal modern day English, which is why everybody's like, "Oh, Murderbot's the most human character I've seen in forever."

And it's like, yeah, it's because it a is a literal cyborg. It's not actually a fucking robot. She just lied about that on purpose to make people not grasp that she's *literally asking you to agree with dehumanizing

Black disabled people who were literally mutilated to justify enslaving them*.

It's it's written like any other generic modern-day protagonist who speaks informally like I'm talking right now.

Me talking like this? The characters in this book wouldn't think it's weird at all, because there's nothing intentional about how they speak versus how *we* speak to show what kind of a different world they're fucking living in.

And then you compare that with the book whose name I still haven't remembered.

There's a character her well her name's Molly. Well, her name's not Molly, that's a fake name. We don't know what her real name is. She's also called Steppin Razor. I forget the name the main character's name. It starts with an…my dyslexia/synesthesia like it's either a C or an S. Uh he doesn't — his name doesn't get said very often.

Um I don't know what the fuck it's called and I can't check because my phone has the library app and I can't open this while I'm doing a video.

But anyways, what I'm trying to fucking say here is that you *can* use the word “kilo” as shorthand for “kilometer” without causing confusion. But that requires you to set up the goddamn world so that readers start to expect to have to think of words that we are familiar with being used in new ways consistently, so that we can tell, okay, so that means something different, I have to wait until they explain what that means or until I see the fucking context for what that means.

And that is done effortlessly in *there*. It makes sense that they would use the word kilo as shorthand for kilometer instead of weight.

It doesn't fucking make sense in here. It's just badly written because there's a goddamn difference with writing — with *good writing*, you can get away with almost anything.

Almost anything you fucking want, you can get away with as long as you properly fucking set it up and build it in.

That's not happening here.

And if you think, "Oh, well, you're just going on and on about a single stupid word. You're just overthinking things." This is called basic fucking media analysis. And if you don't grasp that every word an author fucking puts in that goddamn first draft, let alone second draft, and then keeps for the supposed final fucking product that people are paying for, you don't understand how writing works. You don't understand how media analysis works. You are literally just an anti-intellectualist.

Like, you actually have to use your brain and think about the stories that you read.

And if you don't want to do that, then you can shut the fuck up and go away and leave alone the people who are actually engaging with critical thinking skills and basic media analysis and actually thinking about

things instead of just mindlessly consuming whatever fucking racist propaganda garbage gets slopped in front of you.

Use your fucking brain.

Go write a goddamn story and actually take care with what you write and you will notice, yeah, every single word you're picking does in fact matter.

Anyways, let's continue reading.

> The location was near their survey base.

And again, I have to stop there because you can't say this shit. ~The location was near their survey base~ We don't know where their survey base is!

Martha Wells does this all the goddamn time, and I've seen other people mention it in their reviews, where we don't know what the fuck Ratthi looks like.

We don't know what Amena looks like.

We just randomly will get told that like Amena is shorter than Ratthi.

But we've never gotten so much as a hint of how tall or short Ratthi is.

So Ratthi could be 4t tall and Amena could be 3t tall for all we fucking know.

For all we fucking know. Ratthi could be 12 feet tall and Amena is 11 feet tall. We don't fucking know!

We just get these “comparative descriptions”, but the character that the new character’s being compared to has *literally never gotten a description*.

So this “comparison” is completely fucking meaningless.

~Amena's skin was lighter than Ratthi's but darker than Blanks.~

Ratthi's skin has never been described!

Other character whose skin tone is being compared has never been described!

It's bad writing! This isn't a writing style! This is just Martha Wells being bad at writing and being racist because, again, all of this bullshit, she doesn't want to *actually* tell you what color these characters skin tones are!

She doesn't actually want to describe them and describe their features, because that would remove the plausible deniability that she needs if she wants to be able to scream and cheer from the rooftops how amazing it is for her Black non-barinary protagonist to be played by a cis blondhaired blue-eyed white man.

So yeah, we're being told that this location is “near their survey base”, a thing— nobody knows where that is, because you had no idea where they were until they told you for no godamn reason.

> The location was near their

And just me saying that, I could make up so many good fucking reasons for the villains to have done that, including, you know, maybe, just fucking maybe, they are after Murderbot in particular, and the rest of this is like a bonus thing?

Maybe Murderbot's broken fucking governor module is broken for a goddamn reason that has nothing to do with somebody wanting to free a slave. Maybe there are extreme corporate secrets that were put onto that fucking governor module, which is why it doesn't perform its intended function anymore.

Maybe there's a whole goddamn conspiracy where these people are trying to track down one particular fucking SecUnit so that they can extract the governor module and get whatever was stored on there.

I just made that up in the last 5 seconds out of nowhere.

Because here's the thing, again, as I said, with good writing, you can get away with anything.

You can have space vampire sharks on the fucking moon, genetically engineered in Soviet Russia. Not that I'm saying that movie is well written, but you could do that.

This isn't doing anything well. This is just so many ridiculous things upon ridiculous things.

Again, if here's just a basic writing tip: If you are pretending that your characters are competent and intelligent and tactical and know how to strategize and know what they're doing, you need to actually show that.

If the only way that you can think to have your heroes “win” the story is to make the, the, the villains like, suicidally incompetent and self-destructive for no reason, and that's the only way you can see your protagonist winning?

You need to write better protagonist because you're shit at fucking writing.

Fix your plot.

Like, you literally need to fix you need to start the fuck over because there are situations where yes, it would be a good thing for the only, the literal only way the heroes can win is if the villain fucks up irredeemably and just fucks everything over for themselves.

Like, you know if the protagonists were say children that like are literally helpless in this situation and they only survive through fucking chance, because I don't know somebody like, fucked something up and tripped into a goddamn wire.

And, like, you would have to write that really well for it to be convincing and believable, but you could do it.

But we're not doing that. And you shouldn't be relying on stupid contrivances.

And again, with good writing, you can get away with anything. With good writing, you could get away with literally “the plot is solved because somebody fucking tripped and pushed the big red button that releases all the prisoners.”

You would have to have a lot of fucking setup to make that an outcome that is acceptable in the reality that you have fucking written.

This is ridiculous.

The location was near their survey base.

A thing that doesn't tell us anything, because we never knew where their survey base was. We had not even a goddamn hint.

We've barely even had time to grasp the fact that these fuckers have been ~stranded~ on an alien planet, un-mapped, un-charted, un-everything alien planet ~without any hope of escape~.

Because before that even has time to sink in for anybody, they've already been told the exact location of the only phone so that they can go there and kick the bad guys and get off anyways.

There's no reason for this to have been set on a goddamn uncharted unexplored alien planet. This

could just be happening in a fucking shopping mall because the stakes — the stakes of being — the possibility of being trapped here. that's such a non-existent threat that we literally are just skipping right over it.

We don't spend several days with all of the people, including Murderbot, trapped in the little stupid helicopters. Murderbot, in particular, if we're supposed to pretend that this story takes slavery seriously, slowly losing its mind from the stress of being trapped in close quarters with slave owners who are manipulating it and forcing it to make them always be allowed to see its face against its will, and you know, doing “loyalty checks” on it, loyalty tests even though they mind-raped it so they know it's loyal, literally just to be cruel.

We don't we didn't spend any time any at all examining what exactly would happen to these people and showing how horrible it would be to be trapped on this planet and show us that this is a real threat and that their supplies are already running out way

faster than they thought, because here's a goddamn concept:

Maybe they were lied to about how many supplies were contained in each of those fucking boxes?

Because you know that whole sabotage, but it's not really sabotage because it clearly doesn't actually want to kill them, but if we pretend that they were under any actual threat, we could have said that those boxes that those crates and shit of supplies, they scanned them: It said they were totally full.

And then they open them and there's just a bunch of really heavy equivalent of space packing peanuts just in there to take up space.

But the supplies are actually the majority, the *minority* of the weight in there.

Because you know, if we keep saying that the company is cheap and evil and scammy, why don't we show that?

It's because it's badly written and Martha Wells is shit at writing.

> Anyways, the location was near their survey base, which was about only about 2 kilos away, a habitat similar to DeltFall’s.

Period. That's one sentence. That— (to person offscreen) I hear you laughing.

(from offscreen) I'm just imagining every time you say kilos away, just say pounds away. I

Yeah, ~it was only two pounds away. It was only 2 ounces away.~

> By the size of their habitat and the number of SecUnits

Oh, yeah. I didn't find that. I did not find my notebook that where I had started keeping track. We still need names for these guys. We need…whatever. I'll write it again after I do this. When I'm writing the transcripts for these—

You'll have to wait for the transcripts because my computer will not reliably stay on. It turns on now. It won't stay on. If I move it at all, it turns itself off. So, I can't really easily edit the transcripts because YouTube will not let me download it onto my phone. It doesn't even give me the option to look at the subtitle files, so that I can't download them, so that I can't edit it so that it's properly done and all that crap.

> By the size of their habitat and the number of SecUnits

And again, just a reminder, anytime “a SecUnit” is used, you need to be replacing that mentally with “meat shield slave”. Enslaved meat shield, human shield.

> Including the one Mensah had taken out with a mining drill

And that's supposed to be funny. Again, Mensah, a slave owner, murdered a slave.

We're supposed to think that's cool and heroic and funny.

> They had between 30 and 40 team members. They were obviously very confident, but then they'd had access to our hub, and they knew they were dealing with a small group of scientists and researchers and one messed up secondhand SecUnit.

And you know, you can't say shit like that, because that is implying that most other SecUnits are not secondhand.

That's implying many things that and none of them are true.

None of that ever comes up again.

It's not — It's just such bad fucking writing, pretending to be more deep than it is. And you couldn't even fill a fucking puddle with this.

> I just hope they didn't realize how messed up I actually was.
> When the hopper picked up the first blip of a scanner contact Mensah hit the comm immediately. “GrayCris, be advised that my party has secured evidence of your activities on this planet and hidden it in various places where it will transmit to the pickup ship whenever it arrives.” She let that sink in for 3 seconds, then added, "You know we found the missing map sections." There was a long pause. I was slowing us down, scanning for incoming weapons, even though the chances were good they didn't have any.

Why would the chances be good that they don't have any weapons?

That is another absurd thing to just fucking say as though it's fact when they're, what??? That doesn't — that actively doesn't make sense, and not in the way that vampire sharks on the moon doesn't make sense. That doesn't make sense!

So, you're telling me that there's — it, it makes sense that the people who are here *literally just for the purpose of murdering everybody else*, you're going to pretend to me that it's it ~just makes sense~, just makes sense that they don't have any weapons with which to shoot down helicopters?

Even though they have enough money to have, if you missed it, they bribed the company to let them come here and murder everybody. They bribed the company to let them come here in secret.

They have all of the resources to just go around murdering everybody else, but we're supposed to just pretend, based on nothing but Martha Wells telling us abruptly out of nowhere, with no evidence to back it up, that “oh yeah, they probably can't hurt our helicopters in any way.” Um, based on what??

Why are we supposed to be scared of them then??

It — Are you like — we're literally being told they cannot even shoot down the protagonist's helicopters!

So why did you run away then if they literally can't even hurt your helicopters to the point that it's not a threat at all and you're not concerned about it at all, because you are convinced that that's not a capability they have???

Why would you fucking say that?

> I was slowing us down, scanning for incoming weapons, even though the chances were good that they didn't have any.

The people who are here to murder you and came here pre-planning all of these murders, and you expect me to believe that they don't have weapons to shoot helicopters down with?

Are you fucking kidding me? Are you fucking kidding me? This is why Martha Wells had to break the fourth wall at the end of like what was that, chapter four or five? And just yell at us preemptively to stop complaining that it doesn't make sense. This is ridiculous.

And again, we we just keep getting told, "Ooh, they're so scary. They're so threatening.” But also, they they definitely don't have any weapons with which to shoot down helicopters. They don't have any weapons to threaten the protagonist that they're trying to murder with.

What are you fucking talking about? This is ridiculous.

> The comm channel came alive and a voice said, "We can discuss our situation. An arrangement can be made." There was so much scanning and anti-canning going on. The voice was made of static. It was creepy. “Land your vehicle and we can discuss it.”

And again, you if you're going to tell us that the voice was ~made of static~, you should be telling us that before we've already read the fucking dialogue.

“The comm channel came alive and a voice said blah blah blah blah blah blah blah blah. There was blah

blah blah so much interference the voice was made of static.”

We can't imagine that retroactively!

I shouldn't have to reread that sentence to imagine how it supposedly sounds because you only bothered to tell me that ~the voice is made of static~ after it's already spoken.

(to person offscreen) Listen to this part you missed. Listen to this part you missed. As they fly toward the GrayCris compound, that they would never have discovered if the villains weren't incompetent,

(from offscreen)because she doesn't know how to write herself out of her own plot,

Yes! Because she could just could not think of one single way for the heroes to figure out how to save themselves.

> I was slowing us down, scanning for incoming weapons, even though the chances were good they didn't have any.

(from offscreen) Why would they not have any?

Exactly. I— you missed my, you missed my whole spiel about that. So, go ahead and just say your thoughts so we can just show that like this is basic shit.

(from offscreen) They're approaching people who are more than willing to commit murder, who are going out of their way to do all this random ass shit, for no reason when it'd be infinitely easier to do so many other sabotage things. And that that that counts as one of “the protagonist did *not* blank.”

> (from offscreen, slowly, skeptically) “I was slowing us down, scanning for weapons.”

(from offscreen) And don't they end up having weapons? They have guns.

They apparently they don't have weapons that can threaten a helicopter.

(from offscreen) You can... *shoot* a helicopter.

Yes. Yes, you can. You can shoot a helicopter with a regular gun.

(from offscreen) You can shoot them with a fucking *slingshot*, and if your aim was good enough that you got in through the pilot's door and hit him in the head —!

Yep. Yeah.

(from offscreen) Let alone when you have um,

Yeah.

(from offscreen) ~Killer robots~ enslaved that can have perfect superhuman —

They have energy guns built into their arms for anybody who's forgotten. And also they apparently all

have big projectile weapons that don't get a description

(from offscreen) like, Murderbot has gone up against some humans in some — you know, they would they wouldn't be humans. They wouldn't be humans. Of Murderbot was going up against some random ~CombatUnits~ in a hopper: “Oh, they were stupid for doing this. I took I unleashed the energy weapon in my left arm and just sent off a single fire. Shot that shot off the fucking rotator and boom, they went crashing.”

Yeah, like that. That ~stupid little~ uh other enemy slave—

(from offscreen) Actually, it probably wouldn’t even have that much detail.

Yeah, that I was going to say you're, you're even inserting more detail than what happened. It would just be um, “I shot at the helicopter and it crashed.”

That — remember from—

(from offscreen, loudly with drama) two bullets hit me in the hip and another in my—!

No, see see calling them bullets, even that's too much. It's just “I felt an impact in my thigh.” No other detail. (sarcastically) But it's totally deep and serious and meaningful guys!!!!

Anyways, remember that first fight or so where we were told that “oh the enemy slave that I'm have gone out of my way to murder, despite them trying to warn me away, through their brainwashing, to try and keep me safe even though they don't know who I am, and they just care about me anyways, because we're all in the same situation, *they think*?”

Um, remember how Murderbot's like “oh they — I shot them in the hand, they made the mistake of picking up their weapon with the hand I hadn't shot”

And it's like, that's not a mistake. That's literally the only option available.

You getting shot in the hand so that your hand is gone. So you pick up your weapon with your other hand that still remains. That's not a mistake. But Martha Wells tells us that was a mistake that the enemy made, just to make Murderbot look smarter. And she does this so many times.

And again, again pretending that, just so, we're — we're literally expected to believe that people who came here for *the sole premeditated purpose of murdering everybody* we’re being told and asked to just accept that they don't have weapons to shoot a helicopter with.

Not even, not even one.

Even though all of their SecUnits have built-in energy weapons with absolutely unlimited ammo and unknown range, but we're just supposed to accept that they just they don't have weapons that can hurt their helicopter.

And like this is bad writing.

This isn't something we can suspend our disbelief for.

This isn't you asking me, “hey, want to suspend your disbelief to just accept the fact for this the sake of this story that there are vampire sharks on the moon?”

No, this is the, this is literally asking me to believe that people who came here for the express purpose of committing multiple premeditated murders — Like I think, what's, what makes it a mass murder? How many people do you have to kill at once for it to be mass murder?

Like they came here to do mass murder and cover up and kill a whole bunch of people, who all have access to helicopters and shit, but we're being asked to just believe, based on absolutely nothing, just told to us as though it's it's a known fact, they don't have any weapons that can hurt our helicopter.

Uh

> I was slowing us down, scanning for incoming weapons, even though the chances were good they didn't have any.

It's like why wouldn't they have any?

(from offscreen) Three or more people during an event with no cooling off period between homicides.

So yeah, mass murder is literally just killing at least three people at the same time in the same time span. This is like

(from offscreen) without having days and weeks in between.

Yeah, they killed like Yes. 20.

(from offscreen) There's eight of them.

This Yeah, this is literally premeditated mass murderers that have already successfully killed like 20? 10 I don't know how many people, and enslaved a whole bunch more.

But we're now being told that oh um they actually don't have any weapons that can they can shoot the protagonist with even though they also have access to drones.

And I don't know if you know this, guys, um but you can, you can in fact fly a drone and use a drone as a goddamn projectile weapon.

You would think, um, the bad guys would do that, because Murderbot does that shit all the time.

They're in a helicopter. You have drones. You could literally just slam the drone into whoever is flying the helicopter. You could slam the drone into one specific spot and make it go boom.

That's what would be happening if it were the protagonists not in the helicopter.

(from offscreen) Actually, just the fact that these little tiny drones are less than a centimeter—

Yeah. And have no description whatsoever. \

(from offscreen) Go up into the lower (upper) atmosphere. Yeah. I don't think — Why can you not just set their engines to max and just have them ram people in the fucking head? Like I'm trying to think of a movie that maybe did this at some point. There's probably some movie out there that did that, but it's literally just

Because it's literally just a bullet that you can fucking remote control. Like even if it's not going as fast as a bullet, you can just chuck a drone. You can just chuck something. Something doesn't have to go strength — How fast do How fast do bullets go? Something doesn't have to be going as fast as a bullet to kill or incapacitate you. Like, this is just ridiculousness.

The only reason the villains are this incompetent is because Martha Wells is too bad of a goddamn writer to think of any way for the protagonist to overpower or outthink them in or even just outmaneuver them in any way, because it's badly written.

These are not competent heroes. They just “win” because the bad guys are written to be ridiculously incompetent and useless.

She literally —

(from offscreen) Bullets travel typically anywhere 800 some miles per hours up to 2,000 plus miles per hour.

You don't have to be going that fast to kill someone or like, you wouldn't even have to kill them. Just throw them back. Knock them out for a few seconds. You're in a helicopter. It's going to go crashing. This is ridiculous.

And again, this is making it so there's no possible fucking stakes.

We cannot have any tension for this approach scene because we literally get told “there's zero chance of their helicopter getting shot down” a thing that would be at the forefront of anybody's mind reading this, except we get told “No, that can't happen. Don't worry about it. That that would be stupid. That would

that would mean that our villains um know what they're doing!”

And again this next paragraph:

> The comm channel came alive and a voice said, "We can discuss our situation. An arrangement can be made." There was so much scanning and anti-canning going on that the voice was made of static.

We should be getting told that what the voice sounds like before we get the fucking dialogue.

Here's how to fix that shit: The comm came came alive with a burst of static and barely fucking able to be…differentiated. I'm just making this shit up.

(from offscreen) discernable.

What?

(from offscreen) Discernable.

Yeah, discernable is the word I'm looking for. Barely discernable from the white noise was a voice crackling and sparking saying, "We can discuss our situation. An arrangement can be made."

Why are those also those are both two separate sentences. We can discuss our situation. Period. An arrangement can be made. Period.

Like, if you're going to tell us that the voice doesn't sound like a normal voice because there's so much radio static interfering, tell us that before we get the dialogue. You should never be forcing your fucking audience to have to go back and reread the fucking dialogue just to imagine how it's supposed to be sounding, because you cannot be asked to fucking tell us what it sounds like until afterward.

(from offscreen) So, are they threatening them?

Who?

(from offscreen) Why do they want to come to an arrangement?

Um, because they're incompetent villains and there's literally no other way that the bad guys could survive. Literally, there's no in-universe explanation whatsoever. And I, I literally went on a whole thing about how this could be made to make sense, if we had any characterization for the villains or any motivation for the villains besides being evil for the sake of being evil. It's fucking ridiculous.

> Land your vehicle and we can discuss it. Mensah gave it a minute as if she was thinking it over, then answered, "I'll send our SecUnit to speak to you." She cut the comm off. As we got closer, we had a visual on the site. It was a low plateau surrounded by trees. Their habitat was visible to the west. Because the trees encroached on their campsite, their domes and vehicle landing pad were elevated on wide platforms. The company required this as a security feature if you wanted your base to be anywhere without open terrain around it. It cost extra and if you didn't want it, it cost even

more to guarantee your bond. It was one of the reasons I thought my great idea would work.

And again, we keep getting told over and over, “the company's so cheap. They're such a scammer. They're so cheap. They don't do anything well. They don't care about your safety!!”

But then also “here's all these safety features that they force you to use. Also, the this company is so cheap, but also it costs so much money and is so expensive and they care so much about your safety that they're going to even send an extra super fast ship extra ahead of the regular ship that would come to your rescue. They're going to send you a super duper fast ambulance to rescue you. Even though we keep getting told they're so cheap, but also they're so expensive.”

Make up your fucking mind!

Is it the cheapest, shittiest fucking option? Is it, let's say, Dollar Tree chicken noodle soup, or is it, I don't know, Campbell's chicken noodle soup? Which is it?

Also, never buy fucking— Never. No, not Dollar Tree. Family Dollar chicken noodle soup. Is it Family Dollar chicken noodle soup where the whole goddamn can is actually just this much so that when you pour it into the pot, you literally can't even put the fuckle ladle in because it's literally this shallow. Yes, that I'm not lying. This actually happened. Never buying soup from Family Dollar again.

We keep getting told completely contradictory things and supposed to accept them in the moment, and then just go along with whatever contradictory thing we're told next, because it's badly written.

And this isn't in the “Yeah, I can send spend my disbelief to accept vampire sharks on the moon.” This is the shit writing.

This is why Martha Wells literally had to break the fourth wall in this very book to tell people, “stop complaining that the characters actions don't make sense. They totally make sense. Even though I'm not writing them in a way where it can make sense!”

As I keep saying, with good writing, proper setup, and characterization, you can get away with anything.

You can get away with characters doing completely ridiculous things that are entirely within character and predictable. And nobody who's read The Thing will argue that, yeah, they wouldn't have done that.

These fucking villains should not be doing this.

And if not for the shit writing, where this is the only way Martha Wells could figure out to move the goddamn plot quote unquote
“forward”, they wouldn't be doing this. It's just bad writing.

There's a difference between “there's vampire sharks on the moon” and the people, the fucking extremely rich evil corporation that came here for the sole purpose of committing multiple mass murders and government and government conspiracies, you can't convince me that they didn't bring any weapons to shoot a goddamn helicopter with.

That is fucking ridiculous and absurd and just bullshit contrivance writing. That is plot armor. That is fucking ridiculous.

And yes, if you write shit like this, you are bad at writing. Martha Wells is bad at fucking writing. This is a badly written story.

If the villains were allowed to actually be a threat, these goddamn heroes would be dead. And I would cheer that on.

Honestly, they would have starved to death out in the fucking jungle. That doesn't have a goddamn description in any way

(from offscreen) In the open.

Yeah, let me reread that because again, she's trying to pretend there's a mystery and ~ooh um I'm doing a mystery by just not telling us things.~ So, audience. Let me Yeah, let me just read that paragraph again.

> As we got closer, we had a visual on the site. It was a low plateau surrounded by trees. That habitat was visible to the west.

No, let me start and just add the punctuation.

“As we got closer, we had a visual on the site. Period. It was a low plateau, surrounded by trees. Period. Their habitat was visible to the west. Period. Because the trees encroached on their campsite, their dome and their domes and vehicle landing pad were elevated on wide platforms. Period. The company required this as a security feature if you wanted your base to be anywhere without open terrain around it. Period. It cost extra. And if you didn't want it, it cost even more to guarantee your bond. Period. It was one of the reasons I thought my great idea would work.”

We don't know what Murderbot's great idea is yet, probably because Martha Wells genuinely hadn't thought of it yet when she wrote this part.

And also, this is just trying to tease us that there's an actual like good idea going on here. But again, not

just keeping information from the audience isn't actually a good storytelling tactic unless you are doing it very purposefully and well done well.

It's not done well here. We're just — not telling us things and expecting us to just go along with it.

And again, the only reason this supposedly “great idea” works at all is that the villains already suicidally sabotage themselves beyond salvation for no fucking reason.

Purely because of the bad writing. There is no in-universe explanation for why the villains told them *exactly* where they live when they could have literally would have just been the simplest thing in the world to let them starve to death out in the jungle.

And no reason that they're not just shooting them down now.

~They have nothing to lose~ Let them starve to death in the fucking jungle!

As I said, a motivation where they're explicitly seeking out Murderbot in particular because of its hacked governor module, that would be one thing. That could actually be a mystery and a reveal that would be make all of their bullshit, the bullshit they're doing, make sense:

Why are they not just leaving them to starve out in the jungle? Because they actually need that goddamn slave in particular. Because of what's in its head, like a sort of — not Fallout New Vegas thing, not that. The fucking thing wasn’t *in* our head. We had it and then we got *shot* in the head.

Anyways, let me turn the fan on. It's hot. Like, this is just so fucking ridiculous.

She literally had to break the fourth wall to yell at people not to complain that it doesn't make sense.

If you have — if you feel the urge to break the fourth wall to yell at your audience not to complain that the characters behavior doesn't make sense with what we're supposed to believe about them, maybe you

should just rewrite the characters so that what they're doing makes sense with who they're written to be.

It's not difficult.

With good writing and actual characterization, you can get away with your characters doing anything.

There's some fucking ridiculous thing that's not a good idea at all, but I know that the character would do it, because that's the only way forward.

And I had a fantastic example and I don't remember what it is.

Like I don't I, I wish the character had made a different decision, but like, for who that character is, there's no other decision. This is the choice they're going to make.

I don't know who I am thinking about.

Oh yes. Stupid ass Noel? no.

Except like No, he doesn't even — No, it doesn't even make sense there because that guy got, he got trained for this shit his whole goddamn life.

(to person offscreen) Do you know who I'm thinking of? Some charact some character who just makes like the worst—

Oh, wait. No, I know who it is. I can't tell you that, though. All right.

(from offscreen) I'll probably forget by the time it gets around.

No, I meant the audience. You know already.

Okay. Um, spoilers for the Eighth Doctor audio adventures with Charley Pollard, I guess. Sorry.

Uh, timestamp 10916. Um, sorry if you don't want spoilers. Um, there's a Doctor Who…. I'll, I'll be vague. I'll be vague. I won't I won't spoil it. You got to watch it. I will be very vague.

(from offscreen) Listen to it. Yeah, you got to listen.

What did I say?

(from offscreen) Watch it.

Yeah, you can't watch it. It's an audio drama. You have to listen to it or maybe find a transcript somewhere that's decent. I don't think they exist because BBC sucks.

There's a Doctor Who story where the Eighth Doctor makes a decision.

It's entirely in character and I know that he would never make any other — I mean he might make a different decision afterward, after everything that goes wrong because of it but even then, he would probably do it again, if I'm being honest, because that's the kind of person he is.

And I don't know, he he might just do the exact same thing again.

Um, I'm not going to tell you what the decision is, but the decision he made was the *wrong fucking choice*.

But because of who he is as a character and a, as a person that has been set up over the entire preceding series and, you know, the entire history of the show that is also context for this, for anybody who watched that, he wouldn't make any other choice.

Not in this fucking situation. There's, I mean that he could have done something else, but he wouldn't. The, this Eighth Doctor would not make a different choice.

The choice he decides to make leads to the end of the fucking world.

And I don't, I can't, I don't even know how to describe it. Like the end of the world doesn't really like… Yeah, we'll just leave it at that.

It leads to the end of the world, like, completely it ends, ruins ruins everything. Um, it hurts the people he loves.

He's betraying the people he loves in like the most cruel way possible. But he has convinced himself it's the good thing to do and that it's actually helpful.

It's literally condemning them to a fate worse than death. But because of who he is as a character, he wouldn't and *can't* have done the right thing in this situation. So that everything that can go wrong goes wrong and the fuck world comes to a goddamn end.

And to fix it, his companion Charley has to make the same decision.

But she makes *the right fucking choice* and does what is the right thing in this situation, even though — it's bad for her, personally, just like him doing the right thing to begin with would have been harm — would have hurt him personally, would have made everything better for literally everyone, including the people he's trying to protect, but he didn't want to actually protect them, he wanted to protect his own fucking feelings, so he made the wrong fucking choice and it hurt everybody.

And it's done on purpose by the story. This, and this is presented — Everybody listening to the story knows he has made the wrong fucking choice and we are upset with him.

But also, it's not a bad writing choice because this makes sense for who he is as a character. This aligns with everything this character is and was up until this fucking point. Maybe in the future he might do something differently. We don't know. (laughs weakly) He gets amnesia a lot.

This is a choice that makes sense for the Eighth Doctor to make. It's not a good choice. It's objectively the worst thing he could have fucking done. But it's not bad writing, because this is the only choice this character could have made in that moment for who he was in that moment and every moment leading up to it.

Afterwards, it's different. But this is good writing, because the choices he makes is impacted by every aspect of character development and characterization

and backstory and context that exists for him when he makes this fucking decision yhat is horrible.

It's objectively fucking horrific.

He's literally sentencing the people he loves to a fate worse than death so that *he doesn't have to feel bad*.

And that's bad.

But it's not bad writing, because nobody's — you can't — this character in particular in that moment, this is the only choice he could have made without betraying everything that of who he was as a character.

And then Charley making the correct choice is comenting who she is as a fucking character. And that in fact I can't say the goddamn quote. It'll make me cry.

I'll say the fucking quote. I might cry though. Something something—

(from offscreen) Let me tell you

No, no, not that one. That's the TARDIS. No, no. ‘I thought you w’ — Charley speaking to the Doctor, and Charley is a she. C H A R L E Y.

Uh, saying, uh, “when I met you, I thought you were the bravest person I ever knew, but I was wrong. *I'm the bravest person here*”

Because she's actually willing to do the right thing. Even though, emotionally, it'll kill her.

A thing that the Doctor was unwilling to do, which led to everything going wrong and everybody else being sentenced to a fate worse than death.

She's willing to do the right thing even if it hurts her, because that's who she is as a character. And also, you know, the additional context of she was the one who had to witness him making the selfish wrong decision to not do the same thing for her. She knows exactly what it is like to be on the fucking receiving end of that kind of cruelty.

And she can't do to him what he did to her.

She's not that cruel.

She's not that cowardly.

She is the bravest person there.

She is the only one willing to do what is right.

And that is her characterization.

And this is good writing, because Charley wasn't established to be a coward who always runs away from danger and never sticks up for other people. This isn't coming out of nowhere. This isn't “characters who were literally here just for doing mass murders and no other goddamn reason suddenly not having guns and and and sabotaging themselves for no reason by letting the people that could literally just be left out there to starve to death.”

This is bad writing.

This doesn't make sense for the characters.

Again, with good writing, with good characterization, you can get away with anything. You can get away with the Doctor willingfully sentencing people to a fate worse than death, if that makes sense for who the Doctor is in that goddamn moment and what you have set him up as.

And the fact that he thinks, "Oh, I can get away with it. I can fix it by making the bad decision, but I can fix it anyways somehow. I don't have a ficlomg plan. Everything will just come out all right."

And then it doesn't.

And that's good fucking writing. Everybody else has to deal with the consequences of the Doctor's ficlomg horrific, selfish, and cruel decision. And they get to — at least one person gets to fucking yell at him for it and gets to have their godamn speech.

Charley doesn't, unfortunately, because most of the writers following this episode are misogynists and didn't want to deal with anything going on there.

But almost one person, the TARDIS, got to fucking have her goddamn speech and say, "You are a fucking horrible person for what you have fucking done and what you have put all of us through. Fuck you."

None of that is happening here.

And again, in that moment, it makes sense for the TARDIS to hate the Doctor's guts and give that kind of speech because *he literally sentenced Charley and the TARDIS to a fate worse than death*.

He literally sentenced them to fucking torture for all eternity, to put it lightly, torture for all eternity.

And that's what he put he decided to put them through, because he didn't want to upset his his moral high ground feelings.

That makes sense for all of the characters for what they are doing. Their choices make sense because of who they have been established to be and what has been established for them and what is going on. It makes sense. Their decisions make sense.

You don't have to agree with their decisions. In fact, you're not supposed to agree with the decision for what he fucking did. You might *understand* his decision.

You know exactly where he's coming from. You would probably want to do the same thing he did.

That doesn't mean it's the right choice.

It makes sense for him to do that because that's who he was written to be.

None of the shit in *this* book is even coming close to that.

We are told that these characters are very good at killing people and came here for the sole purpose of

committing mass murders, multiple mass murders, but they don't have guns with which to shoot a helicopter out of the sky.

They don't — they haven't improvised any weapons despite having access to drones and, you know, multiple meat shield slaves who are heavily armed.

You can't tell me that Oh, Um, the SecUnits could not simply be ordered to combine their literally unend, unending ammo, unlimited power energy weapon blasts, which is just a fucking Star Wars pew pew laser gun.

You can't you cannot convince me and expect me to believe that these fuckers who came here for the sole purpose of killing people, they have no morals — They're not trying to spare anybody that they can spare to make themselves feel better.

They're here to kill everybody. They came here for the sole purpose of killing everybody. They're lying when they're saying “this doesn't have to end in violence. We can we can blah blah blah.”

They're here to kill everybody.

You cannot expect me to believe that they came here to kill everybody, have received no extenuating information that would make them change their minds about that, and then expect me to believe that.

Okay, maybe, sure, maybe getting a gun to shoot a helicopter down is a very specific thing that the company wouldn't let them have without finding out, “oh, you're here to kill everybody. No, you can't do that.”

Then they should be improvising fucking weapons like competent people who are here to kill people!

And even without fucking making up, scavenging shit together and using things as weapons that aren't meant to be weapons, they have at least five, what did they say? Five, six, was it five total? Hold on.

I think they I think we just established before this that there are five additional slaves that they brought with

them plus two? I don't, I don't remember the numbers.

They have a bunch of slaves with unlimited unending overpowered energy guns in their — goddamn laser guns built into their arms.

You cannot expect me to fucking believe that the people who came here for the sole purpose of murdering people aren't just ordering those slaves to shoot the helicopter down with their overpowered laser guns built into their arm that never run out of ammo and have unlimited power.

That's not a thing you can convince me of.

And the fact that we are expected to believe it is fucking ridiculous and bad fucking writing.

> In an open area on the plateau were seven figures. Four

Okay, now we get numbers. Four SecUnits. And again, replace SecUnit with slave. Enslaved meat shields.

Four enslaved meat shields. And anytime it says “humans” or “clients”, just say slave owners.

“In an open area on the plateau were seven figures. Four enslaved meat shields and three slave owners in the color-coded envirro suits, blue, green, and yellow.

And again, we we're randomly getting told that these are color-coded. What does the — What do the fucking colors code for? No fucking clue, because there's no goddamn world building because this is a shit book that's shittily written and doesn't give a fuck about anything.

> It meant they had one SecUnit and probably 27 plus humans back at their habitat if they had followed the rule of one rental unit per 10 humans. I sat us down below the plateau on a relatively flat rock, the view blocked by brush and trees.

So maybe maybe one other fucking slave that's not Murderbot might survive this goddamn massacre on

this planet, if that other slave stays back at the the hub.

Probably not, though.

> I put the pilot's console in standby and looked at Mensah. She pressed her lips together like she wanted to say something and was repressing the urge. Then she nodded firmly and said, "Good luck." I felt like I should say something to her and didn't know what and just stared at her awkwardly for a few seconds. Then I sealed up my helmet and got out of the hopper as fast as I could.

And you know, we keep, again, I have to keep bringing up things.

We keep getting told that Murderbot is socially awkward and so has social anxiety and is an introvert, but then it never actually says or really does anything that's actually socially awkward. and actually gives people a reason to be annoyed with or dislike it

because it's annoying and awkward to hang around with.

Go read Macroscope by...I forget the author's name again. It's just another — I just read like five fucking different books in relation to Blit, B L I T.

Go read Macroscope because that's an actual neurodivergent protagonist who we don't just get *told* is socially awkward. We see it. He is constantly making social blenders. He is constantly actually saying things that upset other people because he's neurodeivergent and socially awkward, which makes him actually awkward socially.

Unlike Murderbot where we just keep getting told, "Oh, it's it's totally autistic. It's totally socially awkward" and then it never says anything actually socially awkward, because then Martha Wells wouldn't like it if it's not "cool and suave" at all times and badass.

We just keep — again with the whole underdog. "It's totally an underdog!" Except it's never actually the

fucking underdog. We just keep getting told, "Oh, it's so socially anxious. It's got such social anxiety. It's so awkward in social situations” to make us feel bad for it and sympathize with it, but then it never actually does anything that's awkward or weird or strange.

Never ever.

It's just bad writing.

Literally, go read Macroscope. Borrow it from the internet archive. Borrow it from your fucking library. Just go read that and, and then come back to this and read this and go, "Wow, yeah, this is just this isn't representation.” This is just um, again, more tokenization.

We just keep pretending that Murderbot is totally socially awkward and uh neurodivergent, but then it never actually does anything awkward socially.

We just get told, like we had to be told here that “I stared at her awkwardly” instead of just — and then Mensah has no thoughts on that or reaction to that at

all. It's just being told, "Oh, I stared at her awkwardly” to make us laugh, even though this is supposed to be a tense scene, or it *should* be a tense scene, but we can't have that.

> Then I sealed up my helmet and got out of the hopper as fast as I could

Because yeah, you want to ~run away from that awkward social situation~ that wasn't actually awkward.

> I went through the trees listening for that fifth SecUnit in case it was hiding somewhere waiting for me, but there was no sound of movement in the undergrowth. I came out of cover

This is just ridiculous. Why? Can you explain to me why exactly the villains are letting them land? Just hold the fuck on.

This is Yeah, this is fucking absurd.

In the open area on the plateau were seven figures, four slaves, four three slave owners, blah blah blah blah blah blah blah blah blah.

And then part of that exact paragraph where we're describing that shit, we get “I sat us down below the plateau on a relatively flat rock, the view blocked by brush and trees.”

And again, the villains are just letting them do this extremely suspicious thing and letting them park their helicopter out of sight for no reason. There's no reason.

The, the villains don't even try to protest and tell them, "No, you're going to fucking land where we can see you."

No, we don't get any of that, because then the protagonists would just be dead.

Martha Wells is literally — she literally is so bad at writing she cannot actually let the heroes do anything actually competent.

She just has to make the villains just ludicrously fucking useless.

They're lit — they are literally just letting them park their helicopter behind some trees so that they have no — This is ridiculous. This is fucking ridiculous.

If you have to make your villains this fucking useless and incompetent just so your heroes can win, you are bad at writing.

Your heroes don't deserve to fucking win.

This is ridiculous. There are so many ways you could actually be having the heroes do something to outsmart, outmaneuver, outthink, even just overpower, physically, the bad guys. But we're not doing any of that!

The bad guys just let them do whatever they want for no reason. There is no explanation or reasoning behind the villains letting them get away with this shit. This is ridiculous.

> I felt

And this, and again this is why this is just such, the most shallow fucking bullshit. We can't even have any kind of threat from the villains. They literally let them land their goddamn helicopter wherever they want for no reason. Not even threatening or getting angry about it. No, just no. No problem at all. No questioning because it's badly written. It's just shit writing.

> I went through the trees listening for that fifth [slave] in case it was hiding somewhere waiting for me. But there was no sound of movement in the undergrowth. I came out of cover and climbed the rocky slope to the plateau.

Like, yeah, the bad guys are on the fucking plateau. The bad guys let them land below the plateau out of sight so that you have to climb up onto the goddamn plateau to get to them. This is beyond fucking description of incompetency from these goddamn villains.

And there's no justification for it at all. This is ridiculous. This is the lengths of incompetency that Martha Wells has to make the villains do, just so that the bad the, the good guys don't immediately die.

This is bad writing. This is fucking pathetic.

Are you listening to this shit? Incompetent villains

(from offscreen) and they're not even having to pass a speech check about having a damage landing gear for this.

Literally, literally, they could literally be, they, they're not even having, as they just said, having to pass a speech check about pretending that their their helicopter has to land early because it's broken and stuff.

They don't have to convince them of anything. They're just not — with not even — there's not even a comment made about “why are you fucking landing all the way over there?” You are — we're, no, this —

they're not even telling them where to land for the — They're not even telling them — so bad.

Yeah, they're not even—

This is just shit writing. This is just fucking ridiculous shallow shitty writing that cannot even begin to take itself seriously.

But then Martha Wells will literally get paid to give speeches where she says that this is the most deep and meaningful and serious story ever.

Explain to me why the villains are letting them land below their goddamn plateau out of sight so that the villains have no idea what they're doing. Explain it to me. There is no goddamn justification.

And again, there could be in-universe actual genuine justifications for why the villains would let them do this. None of those happen.

There's no justification. It's just shitty fucking writing to make the villains incompetent because the, the

heroes literally are not well written so that they can actually do anything for themselves.

> I came out of cover and climbed the rocky slope to the plateau, then walked toward the other group, listening to the crackle on my comm. They were going to let me get close, which was a relief. I'd hate to be wrong about this. It would make me feel pretty stupid.

And we still haven't been told what Murderbot's plan is, which means that Martha Wells can just say any, and do anything, and have Murderbot do and say anything, it'll all seem like it's all part of the plan. The plan we haven't been told.

> I stopped several meters away, opened the channel, and said, "This is the SecUnit assigned to the PreservationAux survey team. I was spent sent to speak to you about an arrangement. I felt the pulse then a signal bundle designed to take over my governor module and freeze it and freeze me. The idea was obviously to immobilize me then insert the

> combat override module into my data port again.

Why do I, exactly exactly, this is a, and again let me read that again. Let me show you how easy it is to free a goddamn slave in this setting.

> I felt the pulse then a signal bundle designed to take over my governor module and freeze it and freeze me. The idea was obviously to immobilize me then insert the combat override module into my data port again.

It's literally so easy to rescue a slave with a governor module that you can just casually send out ~a signal bundle~ that will freeze their governor module so that it can't kill them, and freeze them in place so that they cannot be forced to fight back against you. And then you can permanently disable their governor module and free them from this fucking form of slavery. It doesn't free them from the core fucking, core programming brainwashing, but it at least gets rid of the instant fucking death if you disobey an order problem.

And that's how easy it is. That's how easy it is. This would work perfectly exactly as the bad guys planned, except for the part where Murderbots governor module is already hacked magically. Don't ask how. It doesn't make sense.

> That was why they had had to arrange the meeting so close to their hub. They had needed the equipment there to be able to do this. It wasn't something they could send through the feed.

And again, we're just claiming that the bad guys just had to to sabotage themselves to the point of suicidality, um, so they can take control of Murderbot, a thing they don't need to do.

And again, as I said, this whole thing would make so much more sense if they had been sent here to find Murderbot in particular, but that's not, that's not here.

It just, it, it's it's — none of this is— It's bad writing. It's bad writing.

Also, “they needed the equipment in their hub to do this” is supposed to, as the fandom will then claim, oh, well, and *just in response to this video* you know they didn't notice this shit happening and would not be aware of it without me having to inform them.

Uh, they would argue, “well, umm, it's actually not that easy to hack a governor module to rescue a slave. You need that specialized equipment!”

You can probably the again an entire goddamn drone is less than a centimeter. A a drone that's the size of a a centimeter is considered really huge and bulky.

It's fucking, It's bullshit and slavery apologism. It is so goddamn easy to free a slave in this goddamn setting. But Martha Wells doesn't want to free the slaves, because she thinks that robot slave rebellions are cliché, because she literally just cares about the status quo and demonizing slaves.

> This was why they had had to arrange the meeting.

And why do we keep doing “had had”???

This was why they had to arrange the meeting!

No, but we keep doing this! “was why they had had”.

Why don't I just open it in the, the thing with the, the Humble Bundle? Just search “had had” and see how many

(from offscreen) I don’t know where the files got stored in when my computer

I can't do it on my computer. Um, if you got the Humble Bundle and or own the ebook, just search “had had” in All Systems Red and see how many times that comes up because it's getting very fucking annoying. It's unnecessary. You don't need to say “had had”.

We keep doing that. That's also again bad writing. There's some situations where it's fine. Not all of these times.

And again, that's probably been left in there just like saying “including in”, literally just to try and pad out the fucking page count to make the book seem longer than it really is.

> They needed they had needed the equipment there to be able to do this. It wasn't something they could send through the feed. So, it's a good thing my governor module was work wasn't working. And all I felt was a mild tickle

Because again, the villains cannot actually threaten the, the good guys in any fucking way. They don't have goddamn weapons. They can't do anything to Murderbot’s governor module. They can't even use the combat override module, because that literally got done with and removed as a threat like, what did I say? Less than two pages after it was introduced abruptly out of nowhere, when it was never established as being a possibility before then.

So, ~oh, this plan to freeze its governor module to prevent the governor module from killing it and prevent it from fighting back is so easy that it would

have worked instantly without a problem if not for Murderbot's governor module magically already being broken.~ That's how easy it is to free the slaves in this series. Murderbot could do this to the other SecUnits at any time.

Gurathin especially and Pin-Lee, because apparently she's really good at coding even though she's a lawyer, they could do this shit.

They could whip this shit up in a few hours at max. And saying it would take that long is just giving too much fucking leeway.

They could do this shit at any point. And they continue to have this ability throughout the goddamn series. But yet they never use it, because Martha Wells is racist and wants you to be racist, and doesn't want you to *actually* want any slaves in the series to be freed.

The only character we're supposed to “feel bad about” being enslaved is Murderbot, and it's not actively enslaved on the same level that all of the

other slaves that, whose deaths by murder from the good guys were supposed to cheer on.

> One of them started toward me. I said, "I assume you're about to try to install another combat override module and send me back to kill them."

Also, again, with the padding of the word count, we don't need to keep saying “combat override module”, but we keep doing every single time. You could just say “the override”, but we have to expand that out to combat ma, mod, module — “combat override module” every single godamn time just to try and make the story seem longer than it really is.

> I opened my gun ports and expanded the weapons in my arms, then folded them back in. “I don't recommend that course of action.”

(laughing) Do you think she took that from Megatron?

(from offscreen) What?

The, the, the unfolding arms guns.

(from offscreen, laughing) probably.

And again, Murderbot has laser guns in its arms. Unlimited ammo, unlimited power. We don't know what kind of range, but it can be assumed it's very fucking far. There's no reason the bad guys could not have shot down their helicopter.

> “The SecUnits

— enslaved meat shields —

> went into alert mode. The human who had started forward froze then backed away. The body language of the others was flustered, startled. I could tell from the faint calm static that they were talking to each other in their own system. I said, "Anyone want to comment on that?"”

And again, that's supposed to be funny. That's that's a funny witty oneliner. Again.

So, the bad guys continued to not actually be a fucking threat.

> That got their attention. There was no reply. Not a surprise. The only people I've run into who actually want to get into conversations with SecUnits are my weird humans.

“My weird humans.” Again, Murderbot claiming possession over its slave owners as though they belong to it, and not the other way around. So that we think that this is ~endearing~ and it's like, ~awww Murderbot thinks of them as *its* humans!!!~~

They are its fucking slave owners.

They are enslaving it and literally right in this goddamn instance actively using it as a fucking human shield, the way they have been this entire godamn story, while they treat it with nothing but cruelty, dehumanization, dismissal, and literally going out of their way to torment it for funsies.

Because there's no other reason for what Gurathin keeps doing his “loyalty tests” after mind-raping Murderbot to know that it is not trying to hurt them.

“My weird humans,” Martha Wells wants, this is literally the Mammy trope. It's the Mammy trope. Look up fucking “stereotypes of Black people in cinema.”

Just type that into YouTube search bar. This is the Mammy trope. We're supposed to say ~awww, the slave really cares about its slave owners~

They're its slave owners!

“Those are my slave owners and no one's allowed to hurt them” This is the slavery apologism. Martha Wells wants you to think it's cute how much Murderbot, the fucking slave, cares about and wants to protect its slave owners, where we pretend that they actually belong to it, instead of it literally being their legal property because they went solar systems out of their way to enslave it as a fucking meat shield.

> I said, "I have an alternate solution to both our problems." The one in the blue envirro suit said, "You have a solution." The voice was the same one who had made the offer in our hub. It was also very skeptical, which you can imagine. To them, talking to me was like talking to a hopper or a piece of mining equipment.

And Martha Wells just says this shit, and then it's never backed up by the goddamn story.

I said, and again, that's more slavery apologism and pretending, ~oh yeah, people just see the SecUnits who are very blatantly cyborgs. Everybody just sees them as nothing more than a mindless machine like that helicopter or a fucking mining drill~

That's, again, just in there to make us pretend and think that the, the PreservationAux team. ~Oh, they just had no idea that that Murderbot was a person. How are they supposed to know that robots are people?~

Even though in this very same book they claim that robots are equal citizens on their home planet. Meaning that they do know that robots are people. Meaning that their claims to have not realized that Murderbot was a person because ~~we just thought you were a robot O: ~~~ doesn't fucking make sense.

They are just fucking liars. They are slave owners who know and willingly became slave owners happil, and, and, and then lie to the slave about just not not knowing it was a person to justify the month, months, we don't fucking know how long it's been — of treating it like an object, like a slave.

Which they've continued to do throughout this entire fucking thing.

> I said, "You weren't the first to hack PreservationAux's hub system." She had opened their comm channel to talk to me, and I heard one of the others whisper, "It's a trick. One of the surveyors is telling it what to say." I said, "Your scan should show I cut I've cut my comm." This was the point where I had to say it.

> It was still hard, even though I knew I didn't have a choice. Even though it was part of my own stupid plan. “I don't have a working governor module.” that over. I was back to get I was glad to get back to the lying part. “They don't know that. I'm amenable to compromise that benefits as well you as well as me.” The blue leader said, "Are they telling the truth about knowing why we're here?" That was still annoying, even though I knew we had allowed plenty of time for this part. “You used combat override modules to make the DeltFall Units behave like rogues. If you think a real rogue SecUnit still has to answer your questions, the next few minutes are going to be an education for you.”

And it's like just fucking, Just bullshit.

There's there's no actual good reason for Murderbot to be offended by them asking a question when it is claiming to want to work for them. This is just bad writing.

And again, “you used combat override modules to make the DeltFall SecUnits behave like rogues” where “behave like rogues”, in Martha Wells speak: behave like escaping slaves, in Martha Wells speak, means going on what she calls “a massacre” where we're supposed to see the slaves killing their slave owners who, yes, every slave owner deserves to die. Sorry if you want to be a goddamn slave owner. You can die.

She wants to frame slaves escaping and killing their slave owners, a thing that is objectively good that everybody should cheer for, she wants us to see that as a, as “a mindless violent massacre of innocent people being killed by inhuman monsters who deserve to die for this”.

Slaughter is the exact word she used. The “slaughter of innocent slave owners”.

So again, she is re reinforcing right here with this statement: “You used combat override modules to make the DeltFall Units behave like rogues”.

She is once again reinforcing, *unironically* the idea that slaves who want to escape slavery are just just going to become ~murdering slaughterers of innocent lives~.

That's what she wants you to fucking believe. And if that wasn't what she wanted you to believe, this story *wouldn't be written like this.*

We wouldn't have literally 13 goddamn books in this series over like eight years now, literally continually upholding that idea and pushing that idea. It's racist.

If you personally feel bad for the slaves who get murdered in this series, congratulations. You have more morals than the book wants you to.

That's your own feelings that you are bringing to it, not the message that the book wants you to have.

The book doesn't want you to give a fuck about all of the slaves the heroes are ~righteously~ murdering and torturing. The book wants you to think that the heroes are awesome and cool and badass.

If you have a problem with the slavery in the series, it's because you have a more of a fucking moral backbone than Martha Wells wants you to.

That's not something that the series is doing right. You are bringing that to the book, not the other way around. Do not get these two fucking things confused.

This book series does not want you to care about slaves. It doesn't want you to think Murderbot is a horrible fucking person for going out of its way for almost a decade now, in real life, and 13 goddamn books, going out of its way continuously, gleefully, to murder slaves.

If you feel bad for the slaves in this series, that's because you have a bare minimum level of morals that Martha Wells lacks and wants you to not have.

> The blue leader shut me out of their comm channel. There was a long silence while they talked it over. Then she came back on and said, "What compromise?” “I can give you information you desperately need. In exchange,

> you take me onto the pickup ship with you, but list me as destroyed inventory.” That would mean nobody from the company would be expecting me back, and I could slip off in the confusion when the transport docked at the transit station. Theoretically. There was another hesitation because they had to pretend to think it over, I guess.

A thing that you and Mensah were literally just doing, which is presented as a good thing when the heroes do it, but um we're just like, "Oh, I guess that's what they're doing...” When the villains do it, because reasons, as though that makes this — like that's literally literally saying it like that.

“There was another hesitation period because they had to pretend to think it over, I guess.”

That's supposed to be insulting for the to the villains for doing the exact same thing that we're supposed to think that the heroes are clever and so smart for doing.

That's literally how Martha Wells's writing works.

If the hero's doing it, it's good and clever. If the bad guys are doing it, well, that's just silly. That's just stupid. That's silly. That's ridiculous.

Because she's bad at writing. That's how this works.

> Then the blue leader said, "We agree. If you're lying, then we'll destroy you."

Actually, yeah, I will even flip the fuck back. Here's this. There was another hesitation because they had to pretend to think it over, I guess. And then, literally just, uh, one, two, five pages ago, “Mensah gave it a minute as if she was thinking it over.”

So literally, it, the exact same goddamn action, but it's presented as good and clever when the heroes do it, and bad and evil and ridiculous when the villains do it, because there's no actual moral fucking backbone going on here. There is no, there's nothing concrete of anyway. Everything can change depending on what the situation is at hand.

> Then the blue leader said, "We agree. If you're lying, then we'll destroy you." It was perfunctory.. They intended to insert a combat override module into me before they left the planet. She continued, "What is the information?" I said, "First, remove me from the inventory. I know you still have a connection to our hub." Blue leader made an impatient gesture at yellow. He said, "We'll have to restart their hub system. That will take some time."

And again, you notice how Martha Wells just has the character assume everybody's pronouns and genders. It's because she doesn't actually support trans people, especially not non-binary people in any fucking way. She's literally just a cis person. The cis person who is fucking obsessed with biological essentialism and gender essentialism.

> I said, "Initiate the restart. Cue the command and then show me on your feed. Then I'll give you the information." Blue leader closed me out of the comm channel and spoke to yellow again.

> There was a 3 minute wait. Then the channel opened again and I got a glimpse and I got a limited access to their feed. The command was in a queue though of course they would have to time to delete it later. The important points were that our hub system had been reactivated and that I could convincingly pretend to believe them. I had been watching the time and we were now in the target window, so there was no more reason to stall. I said, "Since you've destroyed my client's beacon, they've sent a group to your beacon to manually trigger it."

I'm going to pause so I can get a drink and run to the bathroom quick. So, I'll be right back.

All righty, let's continue.

Uh, Murderbot said,

> "Since you've destroyed my client's beacon, they've sent a group to your beacon to manually trigger it.” Even with limited access to their feed, I could see that got them. Body language

> all over the place from confusion to fear." The yellow one moved uncertainly. The green one looked at Blue Leader in that flat accent. She said, "That's impossible."

Also, we have no context for what a flat accent supposedly sounds like.

> I said “one of them is an augmented human, a systems engineer. He can make it launch. Check the data you got from our hub system. It's surveyor Dr. Gurathin.”

And you notice how this if if Gurathin had a first name, this would be the moment when you say it. You don't just call people

(from offscreen) when Gurathin is not his first name.

Yeah. Because even when the characters are literally talking about each other, even though in like the book, the story that's from Mensah's perspective, there all of the characters are still referred to solely

by their last names, even though they've all been friends for years. That's not how people talk.

> Blue leader was showing tension from her shoulders all down her body. She really didn't want anybody coming to this planet. Not until they had taken care of their witness problem.

And it's like, yeah, a thing that would never be a problem if Martha Wells hadn't written them to be like suicidally incompetent. All they had to do was let them starve to death in the jungle. It's an entire planet to get lost on and die in. This is just bad writing.

> Green said, "It's lying." A trace of panic in his voice. Yellow said, "We can't chance it." Blue leader turned to him. "It's possible, then." Yellow hesitated. "I don't know. The company's systems are all proprietary, but if they have an augmented human who can hack into it

And you notice how we're like framing the concept of an augmented human as being like some super super

duper rarity that's super dramatic. It's fucking, it's just bullshit. It's, there's no such thing as fucking world building going on here, because that would — it doesn't — it's just, it's just shit writing.

We're just acting like Gurathin being an augmented human means — “that's a super scary piece of information that none of the bad guys saw coming.”

Even though they came here to murder everybody, they would have looked at who's here. Every level of this is ridiculous beyond belief.

And not in the way that Vampire Sharks on the Moon is ridiculous beyond the belief.

It's ridiculous in the way that characters who supposedly care about their friend who has a phobia of pineapples and is also deathly allergic throwing that friend a pineapple themed birthday party with pineapple upside down cake.

> “We have to go there now,” Blue Leader said. She turned to me. SecUnit, tell your client to

> get out of the hopper and come here. tell her we've come to an arrangement.”

And it's like there's, there's no, there's no fucking reason for the bad guys to have let them land below the plateau out of sight. That's just shit writing.

And, and all of the bad guys panicking for no reason and saying, "We have to go to our beacon right now!!!!!" like on the verge of fucking tears about it.

And it's like, we have no reason — There's no fucking reason for them to be freaking out this much in any way. It's just bad writing. It's absolute bullshit writing.

> “We have to go there now. SecUnit, tell your client to get out of the hopper and come here. Tell her we've come to an arrangement.”

And then Murderbot's thinking,

> All right, wow, that was not in the plan. They were supposed to leave without us.

And it's like, why would they do that? What? And again, we still haven't been told what the plan is, so that we can pretend that, um ~this is really clever and intelligent~

In parenthesis for the next paragraph.

> (Last night, Gurathin had said this was a weak point, that this was where the plan would fall apart. It was irritating that he was right.)

End parenthesis.

Lamp shade. Martha Wells. This is called lampshading. Lampshading is where you know there's a problem in your writing and the term comes from hanging a lampshade on it.

Like I don't know if this is where it comes from, but like you know those scenes where a character is pretending to hide, but they're just standing in the middle of the room, and the only thing they've done is put a lampshade — Do kids these days even know

what lampshades are with LED lights? I assume kids know it.

(from offscreen) I've never met anybody who actually uses lampshades. Like our lamp came with shades. I don't

I think only old people used lamp shades because, you know,

(from offscreen) they were like boiling hot light bulbs and you didn't want to get a sunburn just from sitting on a couch next to a lamp.

Yeah. I don't know if — lamp shades are really a thing, but in cartoons, there will be a gag: character attempting to hide, but they're literally just standing against the wall in plain sight, and the only thing they've done to hide is put a lampshade over their head.

I don't know if that's related to the term the literary term lampshading, but lampshading is where you know there's a giant problem with your writing, you

know, like the character attempting to hide in the middle of the brilliantly lit room out in the open right there.

So, in, but instead of fixing the problem, like finding a better place to hide, they just admit that there's a problem within the text, and then act like that's good enough.

That's not good enough.

Lampshading the fact that this plan makes no godamn sense and can only work if the villains are suicidally incompetent, that's not good writing.

You're just lampshading the fact that you know the story is shit and doesn't make sense. That's that's not good writing.

Lampshading the problems in your story doesn't mean those aren't anymore, that they're not problems anymore.

You can't ~wink wink nudge nudge~ and say, "Yeah, I know it's shit. I know the writing is shit. I know the plan is ridiculous and doesn't make sense and has no chance of winning, but, see, I know, I know I should have done better, but I chose not to. That makes it okay, right? That makes it cool, right?”

No, it doesn't.

Now you're just admitting that you could and should, and *know* you could have done better, because your audience deserves better, but you chose not to.

squinting I guess I got sunburn. Or maybe it's just the lighting over here. My face looks really pink.

> I couldn't open my comm channel to the hopper or the hopper feed without GrayCris knowing. And we still needed to get them and their SecUnits away from their habitat. I said, "She knows you mean to kill her. She won't come." Then I had another brilliant idea and added, "She's a planetary admin for a system non-corporate political entity. She's not stupid."

And again, this is the unironic corporate speak. This is Martha Wells doing corporate speak unironically, because a she thinks it's cool and sci-fi and because it makes, it stretches out the story just a tiny bit every single time it happens, which is so often, so that the story seems longer than it really is and seems more fucking complicated and you know, mature than it really is.

Let me say that sentence again.

> “She's a planetary admin for a system non-corporate political entity. She's not stupid.”

That's “planetary admin for a system non-corporate political entity.”

That is eight goddamn words — because we have “non-corporate”. That's put into one word. So that's nine fucking words for “she's the president of a planet”.

A backwater planet that has been established for us so far to be a shitty backwater planet that doesn't

fucking matter. Oh, but actually suddenly, just like every other goddamn thing in this story, because it's shitty written, um that's about to change drastically, because now it's convenient for the plot to them *not* to just be a shitty backwater that nobody gives a shit about again.

(to person offscreen) Oh, you can let him out. He's in with the babies, I think, cuz he didn't want to come out.

She's a planetary ad.

And let — the sentence from before this was, um

> “She knows you mean to kill her. She won't come. She's a planetary admin for a system non-corporate political entity. She's not stupid.”
> “What?” Green demanded. “What political entity?”

And again, I have to remind you that this is a supposed to be a capitalist dystopia where all of the

governments that have any power and matter are all corporate political entities.

Nobody who is a ~corporate political entity~ is meant to give any fucks about ~non-corporate political entities~ aka regular governments, regular fucking countries rather than—

Huh?

(from offscreen) Poor Mr. Lupon got stuck in the carrier cuz somebody shut the door.

They keep — I keep propping the door. I have it propped —Okay. Did you, did you give him treats?

(from offscreen) He's so adorable and pathetic.

I keep putting things in front of the doors so that they can't keep locking themselves in. Did you pet him and tell him he's a cute little baby?

(from offscreen) Yes.

No, it's — This is supposed to be a capitalist dystopia where the most powerful governments and countries are run entirely by corporations. They are corporations. They're ~corporate governments~.

Their corporation governments because it's supposed to be a capitalist dystopia.

Which is supposed to mean, inherently, that any government or country that's not run by a corporation, is like, massive degrees weaker and has less power than the capitalists, because it's supposed to be a capitalist dystopia.

If you're not a goddamn capitalist making as much money as possible, you don't have any power. That's how this is *supposed* to work.

That's how this *would* work if this were written by an actually competent author who actually gives a fuck about fighting capitalism. She doesn't though. She loves capitalism.

She literally wrote a whole goddamn mini story for The Books of the Raksura where Moon, a fucking, capitalist, makes the Raksura look ~stupid~ because they're not capitalists, and we're supposed to think that they are ridiculous for not caring about ~monetary values~ of things.

So, so yeah.

> “What?” Green demanded “What political entity? “I said, "Why do you think the team is called Preservation?" This time they didn't bother to close their channel. Yellow said, "We can't kill her. The investigation—" Green added, "He's right. We can hold her and release her after the settlement agreement."

Um, let's let's— there's, there's a really dumb movie that's really boring. It's called John Wick. It's really boring.

(from offscreen) Controversial opinions.

Apparently, this is a controversial opinion, but that movie is so fucking boring. It's not fun. It's not entertaining. There's nothing going on. It's just so goddamn boring.

But the whole thing that's well done at the start, before it just turns boring and useless and boring. It's just boring. Apparently, that's controversial. That shouldn't be a controversial statement, but apparently it is.

Um, the whole plot of the movie starts with this guy who's sad because his wife is dead, because manpain. Eye roll for the transcript. I rolled my eyes very heavily.

The whole plot is that there's this guy and he's sad because his wife died and then he got a puppy and it's a cute little puppy and then some criminal dude decides to steal his — break into his house and steal his car and also kills his puppy, and then um, beats him up and leaves him there, and then he's driving around the stolen car and brings it to some garage also run by a crime guy.

I don't remember anybody's names and I don't give a shit.

And then the guy's like, "Whoa, whoa, whoa. Where the fuck did you get that car?"

And the kid, he's like younger. He's supposed to be immature and has no idea what he's doing. He's like, "I stole it from this guy up on the hill there. Oh, and I killed his dog, too. So ridiculous. I love this car. Look at it. It's so awesome."

And then the guy's like, "Wait, you you you stole John Wick's car and shot his dog?"

And like, the, the reaction of everybody who's not this younger crime dude, who supposed to be no idea what's going on, I don't know how you grow up in a crime family and not know who this guy is that you're messing with if he's supposed to be this terrifying.

Um but the reactions of everybody else learning of what he's done because he's like the son, I don't know

what the fuck the structure is but he's like the son of the top crime guy.

So, the top crime guy who's terrified of John Wick, finds out that his son shot John Wick's dog, a little puppy that he bought after his wife died because he's sad for manpain.

Um, and panics, and this is meant to show us, unbeknowing to the the character who did all this shit, This is like unsurvivable levels of, uh, mistakes made.

So, I've — that movie was shit. It was really boring, but it, the only good thing from it is that it has given me the phrase “the characters acting like they found out they shot John Wick's dog”

Because that's what's — that's them, that that, movie is crap. But it is *showing us* from the reactions of the characters. Instead of somebody just coming out and saying, "You don't mess with John Wick. He's super dangerous."

We instead are shown it from their reactions. Are you looking up the video of the reactions? “You just shot John Wick's dog.” Yeah. So, we're shown from the reactions of all of the older characters who have been in this crime life for whatever.

Yeah, that one. That one. Um, probably. But I don't know. We don't need 10 minutes of it.

If you can hear it, we can just link to a video clip of it, I guess.

[random indistinct dialogue from the movie]

Boring. I don't really care. Yeah, you guys can just look at — just watch. you can just put on the movie and stop it when you get bored. It's really boring. But the opening is like, that's a good example of showing instead of telling.

So the phrase “looking like they just found out they shot John Wick's dog.” That's what's going on here.

All of a sudden, for no goddamn reason, all of a sudden, the bad guys, who have not actually done a single thing to threaten the good guys so far, are now acting like they've just been told they shot John Wick's dog when they find out that uh, Mensah is the president of Preservation, a shitty little nobody backwater planet where they apparently don't even know that robots are people, even though they also have robots for slave labor. Don't question either of those. It's just whatever Martha Wells tells you in the moment and you have to ignore everything that comes before and after that because she's bad at writing and is a racist slavery apologist.

So, um, along with panicking for no goddamn reason, like literally on the verge of tears and panicking about it, um, about being told, "Oh, they're going to manually trigger the the the homing beacon."

Now they're panicking *even more* because they just found out they shot John Wick's dog. They can't kill Mensah. She',s she's the president of Preservation as, snd you know what this does?

This— You know what this does?

By having the characters react to a truthful statement — they're not even lying and pretending that she's like the CEO of Walmart or some other super corporate, corporate superpower. Super corporate power corporate superpower. They're not even like lying and faking documents to pretend to be more important than they are.

They're just telling the truth.

She's the president of Preservation, a shitty ~non-corporate political entity~, which means they *should* be at the bottom of the food chain because this is a corporate dystopia where only corporations have power.

And as a noncorporation, they should have next to no power.

They should be a pathetic little weakling, which is what we're supposed to believe when we're meant to believe that they are the underdog that we should pity

and cheer on, because they're so weak. ~They're so disadvantaged~ ...until it comes time for the bad guys to find out that they're from Preservation.

And now they're panicking at the thought of of shooting John Wick's dog by killing Mensah.

And you know what this means?

This means that Preservation is not *actually* a useless little backwater planet that doesn't matter to anybody.

If just the *mention* of Preservation is enough to send these people into a fucking panic over harming them, that means that Preservation is secretly like the front for the ultimate capitalist fucking superpower in the goddamn setting, and they are just pretending to be a little backwater planet, but actually that's where all of the fucking superpowers live and are using that front to pretend to not be. but everybody who is in the corporate superpower loop knows what it really is.

(from offscreen) Yeah, it's the ultimate tax evasion scheme. Who the fuck is taxing them?

They're all their own governments supposedly. Do — who are they being taxed by? Who's holding them accountable for all this shit?

No one.

Martha Wells doesn't do world building and she doesn't understand how any of this shit works.

So, so yeah, they're all flipping the fuck out with panic over, "Oh my god, we can't hurt the leader of Preservation. We would— That's like killing John Wick's dog!!! We can't do that!!! That's so dangerous!!!"

Out of nowhere for no reason.

And this is literally implying that the Preservation people are secretly the big bad guys underneath it all. That they're like like they're actually secretly the mafia boss.

That's what this would mean if this were actually written in a way that's remotely coherent, but it's not.

They just flip out like this for no reason, because Martha Wells needs them to flip out, because she wants to make them look stupid and panicky and be scared of the protagonists for no reason.

There's literally no reason for it. There's literally no justification for them flipping out this much. It's ridiculous. It's ridiculous.

This time they didn't

—like they're they're panicking so much they're not even uh setting their chat back to private. This time they didn't bother to close their channel.

Yellow said we can't kill her. The investigation

(from offscreen, sarcastically) ~not bother to close their channel.~ The fact that

Exactly.

(from offscreen) There's no ~not bothering.~

Yeah.

(from offscreen) Not bothering is if they *don't care* who hears you.

Yeah.

(from offscreen) They do care who!

Yeah. Yeah. It's just bad writing.

> Green added he's right. We can hold her and release her after the settlement agreement. Blue leader snapped. That won't work. If she's missing, the investigation would be even more thorough. We need to stop that beacon launch. Then we can discuss what to do. She told me, "Go get her. Go get her out of the hopper and then bring her here." She cut the comm off again. Then one of the Delt fall SecUnits started forward. She came back on to say, "This unit will help you."

And again with the bad fuckiong dialogue. You have — okay, character talking, that's fine but then another character is make taking an action and then the character is talking again all in one paragraph, and again “this unit, this person we have enslaved this fullyfledged real fucking person who is as much of a person as you or me, including Murderbot will help you”

But we are the bad guys refering to it as “this unit”. They're dehumanizing the slave. And that would be fine, except it's the exact same thing all of the good guys do as well.

And as you'll see, Murderbot’s about to murder this other slave for no reason.

It would literally be infinitely easier to just simply free them from the goddamn governor module and then, if necessary, knock them unconscious until they stop panicking and can be rescued.

But nope, we don't do that. We're just going to kill them. We're going to murder them. Yep.

This will be the only time even remotely—. Yep.

We're, I'll say that when we get there. Yep.

Uh

> She came back on to say this unit will help you. I waited for it to reach me, then turned and walked beside it down the slope of rock into the trees.

And again, I have to emphasize to everybody, Martha Wells doesn't give a fuck about non-binary people. She doesn't give a fuck about people who use it/its pronouns.

The only reason all of the goddamn slaves in the story are referred to with it/its pronouns is literally just the dehumanization and exorsexist stereotypes of the non-binary robot. But in this case, it's the non-binary robots and also the non-binary cyborgs who were forcibly mutilated at birth to remove their genitalia. So that makes them non-binary according to Martha Wells.

So anytime another fucking slave is referred to with it/its pronouns, that's just dehumanization and racist and ableist dehumanization on Martha Wells's part.

Murderbot might use it/its pronouns. ART might use it/its pronouns, we don't fucking know that.

None of the characters have ever said this shit. But there is no goddamn reason to assume that all of the other slaves also use these fucking pronouns.

So, by literally just referring to all of them as an “it”, that's just dehumanization. That's just in there to make you care less when they get murdered by our fucking protagonist, including when they get tortured to death by our fucking protagonists.

“I waited for the other slave to reach me, then turned and walked beside the other slave down the slope of rock into the trees”

Instead of literally just referring to this other person as an “it” for no goddamn reason except that they are a slave and we're not supposed to give a fuck about

them or actually see them as a person — they are just a problem that needs to be killed for the protagonist to “win”.

We don't — We're not going to kill any of the slave owners, though. We're not gonna Murderbot's not going to just start shooting. What's the fucking meme? ‘And then I started blasting.’ I don't know what's from.

(From offscreen) Yes. From It’s Always Sunny in Philadelphia.

We haven't actually watched that.

Um, yeah, Murderbot. it's not going to kill any of the slave owners, but we will kill a slave.

(from offscreen) Murder.

And that's a repeating goddamn pattern throughout the series.

And yeah, people try to defend it by saying, "Oh, it's the it's not the villains who — it's not the *people* who are bad. It's the *system*."

So “killing the rich slave owners wouldn't solve anything because they're just victims of the system” That they created and uphold.

But also, simultaneously, “it's good and righteous to murder their slaves who have no choice/

Because Martha Wells is a racist white woman from Texas who's actively profiting off of slavery apologism and whitewashing and wants you to join her in her favorite fucking brand of racist slavery apologism.

> I waited for it to reach me and then turned and walked beside it down the slope of rock into the trees

Because again the villains let them park their helicopter not only out of sight behind trees, but not even on the plateau — *below* the plateau, so that you have to climb up fucking rocks and shit to get up

there, for no reason besides this is shittily written and we cannot take it seriously because it's shitty written.

And the villains are just suicidally, incompetent because Martha Wells is a bad writer who could not think of a single fucking way for the, the “good guys” to actually do anything properly at all.

> What I did next was predicated on the assumption that she had told the DeltFall SecUnit to kill me.

Oh, so this is a DeltFall SecUnit. How are we — where are we getting that from? Nowhere. Uh, okay. Yeah. “Then one of the DeltFall SecUnits started forward.”

So this is either Celene or Damian. So RIP to either Celene or Damian. We don't know which one it is, because again, um, we're not supposed to give a single shit about them. We're not supposed to see them as people.

> What I did next was predicated on the assumption that she—

And this is bad usage of pronouns.

All right, let's read that again. “I waited for it to reach me, then turned and walked beside it down the slope of rock into the trees. What I did next was predicated on the assumption that she had told the DeltFall SecUnit to kill me.”

This is not how pronouns work.

You can't just suddenly be saying “she” after referring to the DeltFall SecUnit, the fucking slave enslaved by the DeltFall Corporation.

You can't just suddenly be saying “she” referring back to the fucking villain when you've already been talking about this other person.

This is not how pronouns work. And it's just such a basic fucking thing. But Martha Wells literally still has not improved in this. This book came out in 2017, which means it was probably written in 2016 and she's still doing this shit in 2025.

She's literally not improving in her writing in any fucking way.

> that she had told the DeltFall SecUnit to kill me. If I was wrong, we were screwed and Mensah and I would both die and the plan to save the rest of the group would fail and PreservationAux would be back to where it started except minus their leader, their SecUnit, and their little hopper.

So, we're pretending, in one paragraph, out of nowhere, that ~ooh maybe there are stakes after all! What if they die? Then they're right back where they started!!!~

Which is the villains handing them the solution to their problem instead of just letting them starve to death.

If everybody died, if if Mensah and Murderbot and their stupid little helicopter got blown up right here, uh the villains would probably just offer everybody else a free taxi off the planet for no reason. For the

exact same reason they decided to tell them exactly where they live.

Uh yeah. So we're just like, "If I was wrong, we were screwed." And it's like, In what way? In what way? You just, you're just telling us things, and there's no justification or reason for these statements.

> As we left the rocky slope and turned into the trees, the brush and branches screening us from the edge of the plateau

I, again, again the bad guys just let them hide where they parked their goddamn helicopter so that they could have like 20 people crammed in there with fucking machine guns for all the bad guys know, and they just let them do that, because it's badly written.

Uh blah blah blah.

> As we left the rocky slope and turned into the trees, the brush and branches screening us from the edge of the plateau. I slung an arm around the other unit's neck, deployed my arm

> weapon, and fired into the side of its helmet where its comm channel was. It went down on one knee, swinging its projectile weapon toward me. Energy energy weapons unfolding out of its armor. With the combat override module in place, its speed was cut off, and with its comm down, it couldn't yell for help. Also, depending on how strictly they had limited its voluntary actions, it might not be able to call for help unless the GrayCris humans told it to.

And again, all of these are limitations that were put on Celene and or Damian, whichever one this is. And these are the same limitations that they were working under before when they were ordered to set a trap.

And then they followed those orders, but did every goddamn thing in their power to make the trap as obvious as possible so that Murderbot wouldn't fall for it.

“The slave isn't able to call for help.” We are never asked to consider the fact that this other slave is

choosing not to call for help because they want to help Murderbot

(from offscreen) and not murder random ass people.

> Also, depending on how strictly they had limited its voluntary actions, it might not be able to call for help unless the GrayCris humans told it to. Maybe that was the case because all it did was try to kill me. We rolled over rock and brush until I wrenched its weapon away. After that, it was easy to finish off. Physically easy.

And this is where we pretend that oh, for five fucking seconds, that we maybe should give a fuck about slaves, but not really.

> I know I said SecUnits aren't sentimental about each other, but I wished it wasn't one of the DeltFall units. It was in there somewhere, trapped in its own head. maybe aware, maybe not. None of not that it matters. None of us had a choice.

And it's like, no, Martha Wells just keeps lying to us. And yes, this is Martha Wells lying to us.

You can't say, "Oh, well, that— Murderbot's just an unreliable narrator."

If Murderbot were an unreliable narrator, the narration would prove these statements to be false, but it doesn't.

Murderbot isn't an unreliable narrator.

Martha Wells is just a shit person and a writer, and that is reflected in the bigotry in this goddamn series.

Also this statement uh “maybe aware, maybe not”. And then we go on the back here, [flipping to back of book] uh huh,... “shadowed by their company supplied ‘droid, a self-aware unit that has hacked its own governor module.”

All of these things are implying that other SecUnits are not self-aware and are not conscious and aren't

actually people until they get their governor module hacked.

Which is why so many people in the fandom are forced to assume that that is the case, that the other slaves that Murderbot goes around murdering, um, they don't need to be upset with Murderbot for this, cuz those aren't *really* people, they only they're only people if you rescue them. that it's not — it's totally fine to murder them because they're not really people!”

Because that's, that's the only other conclusion you can come to if, if you want to avoid the conclusion that Martha Wells is racist and is literally asking you to be racist.

If you want to tell yourself that Martha Wells isn't racist, and this story isn't saying it's good to kill slaves, then the only conclusion you can come to, to justify the constant malicious murder of slave,s is by pretending that it's not murder, because they're not really people.

A thing that we just imply here: “maybe aware, maybe not”.

There was no reason to hint that it's possible, that they could literally be “not aware” of anything that's going on.

You didn't have to imply that they are probably just mindless things because, you know, on the back of the fucking book, it literally refers to Murderbot as “a self-aware” slave, a SecUnit is what they say, but “a self-aware robot”.

And by calling Murderbot self-aware, that's, that's, that's meaning *in contrast* because this is how words work, that the rest of them aren't self-aware.

Because you don't need to say “that's a self-aware person” when you're talking about just basic consciousness in the brain.

You don't point at somebody in a crowded sidewalk and say “that's a conscious human” because that would mean everybody else is unconscious.

You— This is how words work. This is just basic language. This is basic English language.

Martha Wells did not need to give everybody the emotional godamn “out” of pretending that Murderbot didn't just coldbloodedly murder someone right here and now when it didn't need to do that.

Murderbot had already deactivated this person's comm channel.

They couldn't call for help on the feed. They explicitly did not even *try*. They didn't even try to raise their voice, their physical voice, a thing they have, to call for help.

Murderbot could have not killed them. It could have literally just knocked them unconscious. It could have taken a—copied —it could have copied the fucking signal bundle that those other fuckers had just sent at it, and sent it to this thing to freeze this thing's governor module, and then deactivate the combat override module.

But that would require an author who fundamentally gives a shit about slavery, and actually wants to tell a story about slavery where the moral is *not* “it's good and fine to kill slaves because um uh because slave owners are more important than slaves and need to be protected at the cost of slaves.*

It's — Let me make sure my phone's not dying. All right, don't show me the battery.

Ooh, 16%. All right. Yeah, that's time to end the video.

Um, (flipping through book) how many pages is it till chapter 8? Too many. All right. Uh, I'm going to have to end the video here so that phone doesn't die and eat the whole video.

So, we're on page 132.

So, there's about 20 pages left in this shitty story, including all the disgustingly huge margins at the bottom of the page.

So, anyways, yeah, this will be it for this video.

Um, everybody in this fandom who tries to wax poetic about Murderbot just being “distrustful of slaves” while dying on the hill of refusing to acknowledge that it's literally murdering people...

You're bad at reading. You're bad at media analysis. You're literally not doing media analysis. You are literally personally contributing to the fucking slavery apologism and you should feel bad about that and stop doing it.

And also, if you're watching this video because you've seen my post talking about it, you need to start making posts about it. Post it on Twitter. Wait, no. Post it on X, post it on Reddit, post it on Tumblr, post it on Facebook groups, post it wherever.

More people need to talk about this shit. Martha Wells is literally a white woman from Texas who is now literally profiting off of whitewashing slavery and doing — literally reverse racism for Apple, the evil goddamn corporation while she's pretending she's anti- capitalist.

She is just as racist, if not more so, than JK Rowling. Because JK Rowling, as far as I know, only did the happy slaves trope once in the '90s.

Martha Wells has done it multiple times and is literally continuing it into 2025.

She cannot be allowed to keep getting away with this shit and literally profiting off of white supremacy. You need to fucking do something.

You need to make your own goddamn videos reviewing the books and talking about this bigotry. You need to make posts about it. You need to fucking talk about this shit.

She needs to be fucking held accountable, even if it's only ever in the form of video essays, not that this is a video essay, and just just posts on social media pointing out the bigotry.

You cannot fucking claim you're anti-racist if you refuse to even talk about the most blatant slavery

apologism in any fucking book, any contemporary book I've ever fucking read.

All righty. Bye-bye.